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with Duresco.”**



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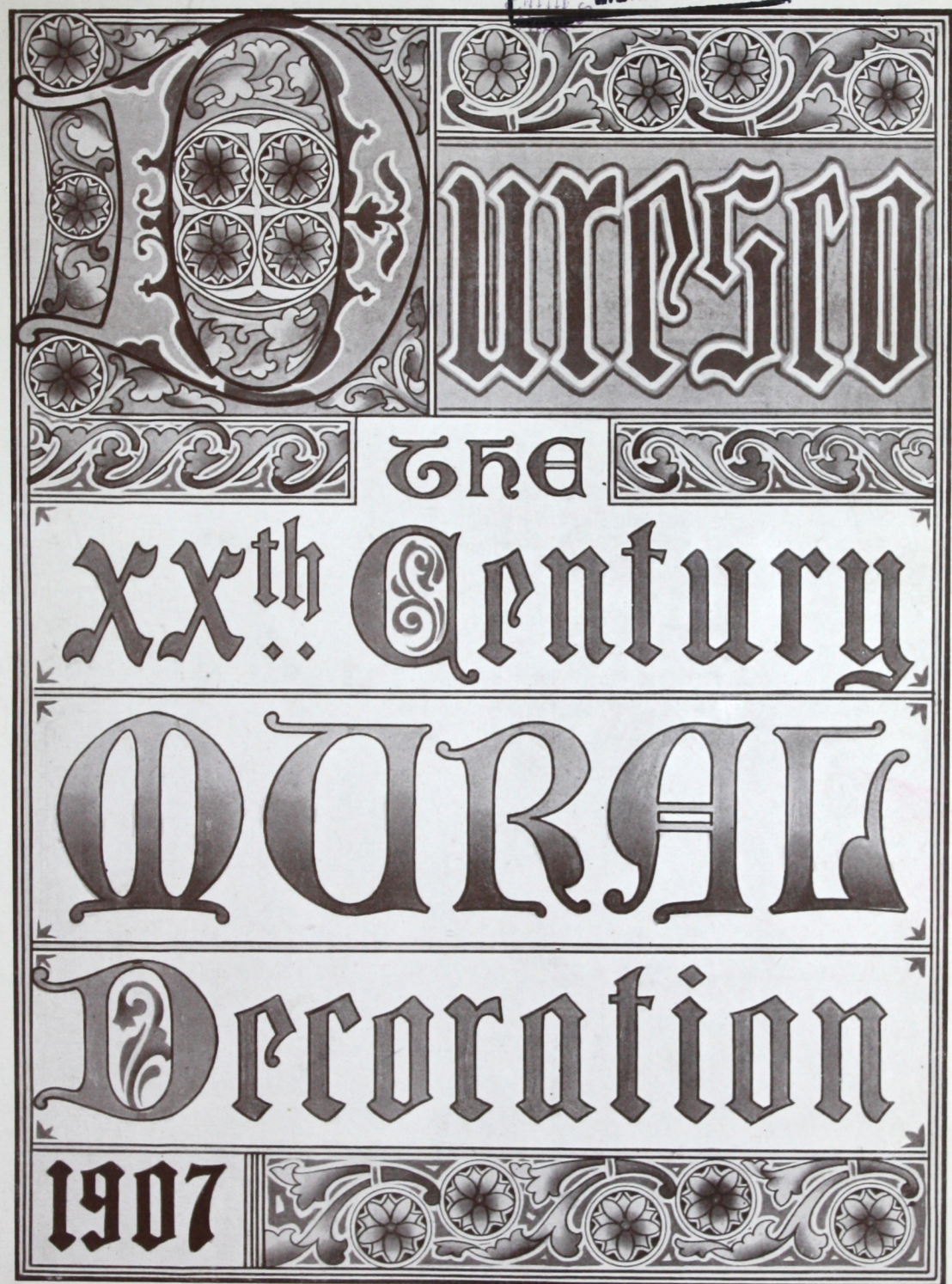
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INDEX

Ref B 520



	PAGE
A Acornis - - -	28
Adams Designs - - -	46
Aids to Specifying - - -	56
Alpha Church Design - - -	4
Ampelopsis - - -	32
Anemone Design - - -	32
Arcado - - -	32
B Begonia Design - - -	34
Beta Church Design - - -	6
Bidston Design - - -	38
Bird and Vine Design - - -	42
Buttercup Design - - -	36
Buildings, Public - - -	48-49
Buildings, Exteriors - - -	51
C Cardita Design - - -	26
Chapel Decorations - - -	18
Charlton White Oil Paint - - -	57
Cheetham Design - - -	26
Chesnut Design - - -	34
Convolvulus Design - - -	38
Church Decorations, Colours for - - -	17
Church Decorations, W. J. Pearce - - -	5-7-9-11-13
Colours for Entrance Hall - - -	24
Colour Schemes, Plans for 14-15 16-17	
Colour Schemes for Church Designs - - -	17
Cornbrook Design - - -	38
Crawford Design - - -	28
Curing Moisture Condensation	55

	PAGE
D Decoration of Chapel (E. Neale)	18
Decoration of Churches - - -	5 to 13
Directions for Use - - -	52-53
Dock Offices (Mersey Docks and Harbour Board) - - -	49
Domestic Decoration - - -	22
Duresco Price List - - -	58
Daffodil Design - - -	44
Dandelion Design - - -	32
Dixona Design - - -	30
Delta Church Design - - -	10
Design, Adams - - -	46
Design (Chapel)— Neale "Zeta" - - -	18
Designs (Church)— Alpha - - -	4
Beta - - -	6
Delta - - -	10
Epsilon - - -	12
Gamma - - -	8
Designs (Domestic)— Acornis - - -	28
Ampelopsis - - -	32
Anemone - - -	32
Arcado - - -	32
Begonia - - -	34
Bidston - - -	38
Bird and Vine - - -	42
Buttercup - - -	36
Cardita - - -	26
Cheetham - - -	26
Chesnut - - -	34
Convolvulus - - -	38
Cornbrook - - -	38

	PAGE
D Designs (Domestic) <i>continued</i> — Crawford - - -	28
Daffodil - - -	44
Dixona - - -	30
Dandelion - - -	32
Everton - - -	30
Fledglings - - -	36
Floretta - - -	32
Florentina - - -	40
Floribud - - -	30
Formola - - -	30
Franco - - -	30
Francola - - -	32
Garlando - - -	40
Globe Flower - - -	26
Godetia - - -	30
Golden Lilies - - -	36
Gratio - - -	32
Hoylelake - - -	26
Hardy - - -	40
Iris - - -	30
Kensington - - -	46
Lansdowne - - -	34
Larpool - - -	44
London - - -	46
Lichfield - - -	46
Mancunia - - -	38
Milano - - -	40
Naida - - -	38
Nympha - - -	38
Poppy - - -	44
Rosa - - -	38
Rose Festoon - - -	34
Ruralia - - -	26

SHOR.



INDEX

	PAGE		PAGE		PAGE
D Designs (Domestic) <i>continued</i> —		H Hoylake Design - - -	26	R Rosa Design - - -	38
Rusticano - - -	28	Hardy Design - - -	40	Rose Festoon - - -	34
Silent Fishers - - -	32	I Iris Design - - -	30	Ruralia Design - - -	26
St. Annes - - -	26	Instructions for Use - - -	52-53	Rusticano - - -	28
Swan and Lilies - - -	44	K Kensington, Adams Design	46	S Sigma Church Decoration -	16
Tangerine - - -	36	L Lansdowne - - -	34	Silent Fishers Design -	32
Tangleweed - - -	42	Larpool - - -	44	Specifying, Aids for - - -	56
Tito - - -	28	Liquid Petrifying - - -	50	St. Anne's Design - - -	26
Torch - - -	38	List of Prices of Duresco -	58	Stencils, Price List - - -	23
Trafford - - -	26	London, Adams Design -	46	Suggestions & Instructions	52-53
Tripos - - -	26	Lichfield - - -	46	Swan and Lilies Design -	44
Weimar - - -	30	M Mancunia Design - - -	38	T Tangerine Design - - -	36
Wreath o' Roses - - -	42	Milano Design - - -	40	Tangleweed Design - - -	42
Yosoti - - -	42	Modern Ornament - - -	47	Tito Design - - -	28
E Everton Design - - -	30	Mersey Docks and Harbour		Torch Design - - -	38
Entrance Hall - - -	25	Board Offices - - -	49	Trafford Design - - -	26
Entrance Hall, Colours for -	24	N Naida Design - - -	38	Tripos Design - - -	26
Exterior Decoration - - -	51	Nympha Design - - -	38	Testimonials - - -	20-21
Epsilon Design, Church -	12	O Ornament, Modern - - -	47	V Verbal description of Colour	
F Fledglings Design - - -	36	P Patmos Egea Church Colour		Schemes - - -	14-15-16-17
Floretta - - -	32	Scheme - - -	16	Verbal description of Adams	
Florentina - - -	40	Petrifying Liquid - - -	50	Designs - - -	23 & 46
Floribud - - -	30	Plan for Colour Schemes		W War Office, View of - - -	49
Formola - - -	30	14-15-16-17		Weimar Design - - -	30
Franco - - -	30	Poppy Design - - -	44	Wreath o' Roses - - -	42
Francola - - -	32	Preparation of Work - - -	54	White (Charlton) Oil Paint	57
G Garlando Panel - - -	40	Price List of Duresco -	58	Work, Preparation of - - -	55
Gamma Church Design -	8	Pearce on Church Decoration		Y Yosoti Design - - -	42
Globe Flower - - -	26	5 to 13		Z Zeta Chapel Decoration -	18
Godetia - - -	30	Public Buildings - - -	48-49		
Golden Lilies - - -	36				
Gratio - - -	32				

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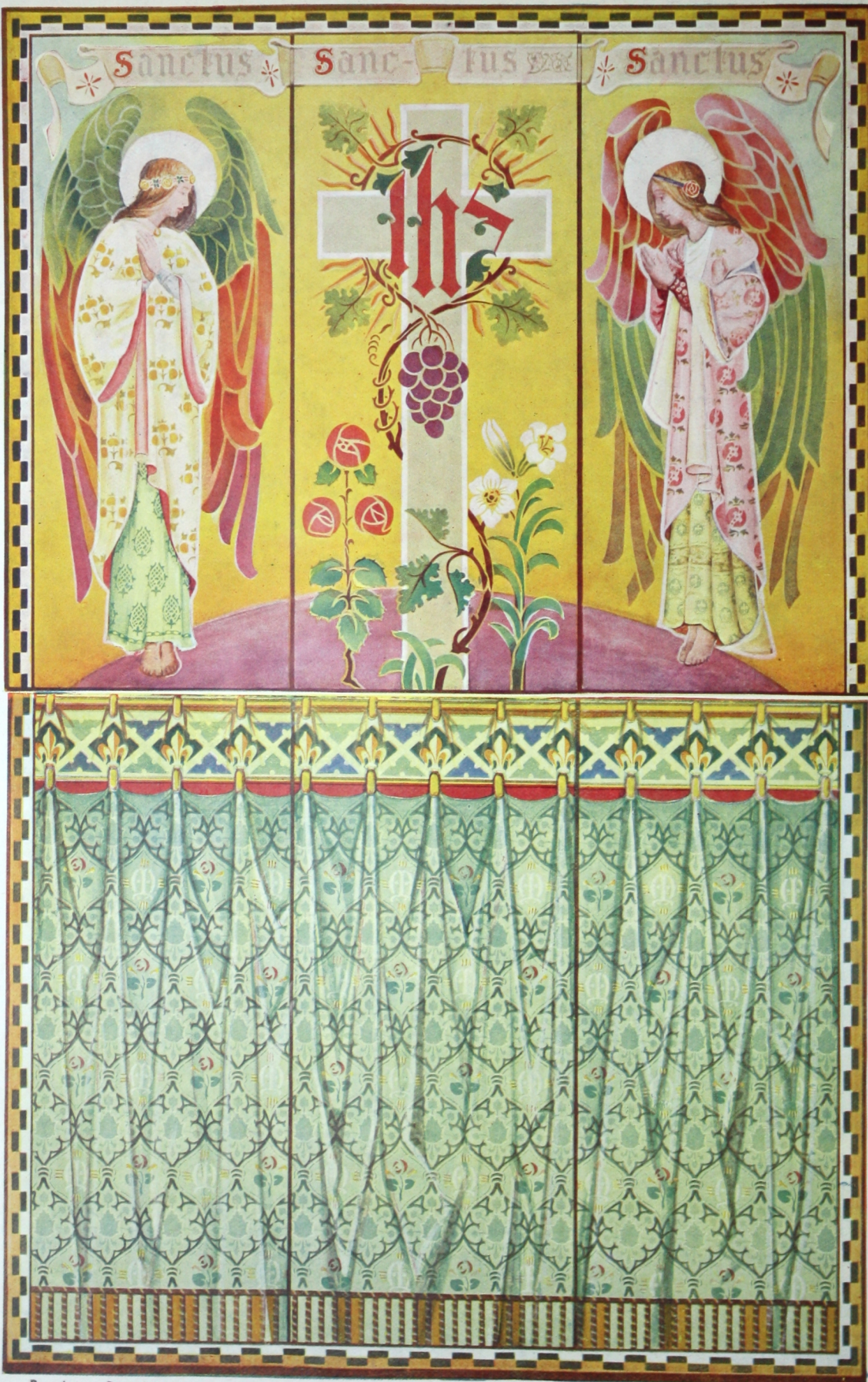


VERY SHORT PREFACE is required, and what is needed will be in the fewest possible words. If the users of Duresco will only do their duty to the material, few or no failures will have to be recorded, and this we say with absolute certainty. We have arranged all the type matter carefully, and this is analysed by a complete index on previous pages, to which attention is directed. If at any time we can supplement or add to the information in the book, all enquiries will be answered by return of post, and the answers will be as full and practical as possible. Duresco was the first and original water paint, and is to-day unquestionably the best. It is not a mixture or concoction of materials, but is

manufactured throughout by the Silicate Paint Co. Ltd., Charlton, London, exclusively. When comparing it with other so-called water paints, it must be remembered that the genuine manufacturers of water paints in England are fewer than the fingers of one hand. The names of the concoctions sold as imitations are without number, very often one-coat materials that lie on the surface like lime and whiting. Duresco is a genuine water paint in every respect, equal to flatting in appearance, lasting in wear, and economical in application. Intending users will be very unwise to accept any substitutes. Charlton White Oil Paint, since the introduction of the Workmen's Compensation Act, has increased in sale enormously. Respecting this material we repeat what we have said for years, it is infinitely superior to white lead for all internal decorations without a single reservation or drawback.

There is one further important observation we wish to make. Nothing that is said in this book shall be held to constitute a contract between us and our customers, nor will we be bound by any statement made therein. We pledge our word that all is stated in good faith, but this shall not be held to constitute privity of dealing with our customers in any work they undertake.

DODD & OULTON, 8 Stanley Street, Liverpool.



Reredos or Screen

Cost of Stencils for Dado Part only, 25/-

Thos. W. French



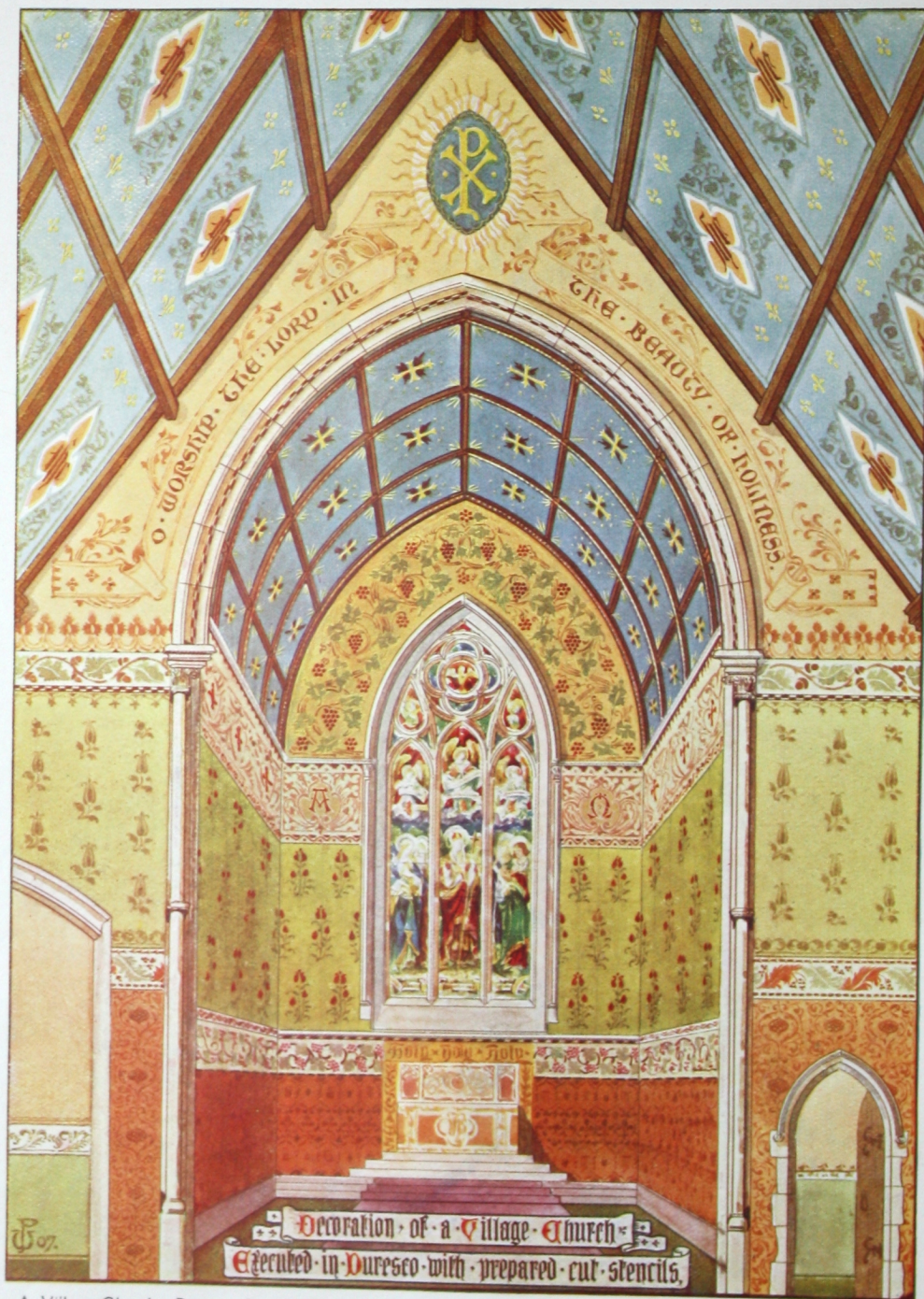
The Keredos or Screen on the opposite page was done for the Master Painters' Convention at Leeds last year, and . was . finished . with Duresco throughout. It is a fine specimen of the purity, brilliance, . and . exquisite colouring that can be achieved by an able colourist when using Duresco Stock Tints and Stainers. ✧ ✧ ✧



As a result of the Watson Street Home fire, exhaustive Fire Tests have recently been made by the Glasgow Local Authority under the direction of the City Firemaster, and Duresco Paint has been approved of and chosen for the painting of all wood and other surfaces in Model Lodging-Houses in Glasgow. It was not only the best Paint but also the best Fireproof Paint.

Duresco Decoration

DESIGN "ALPHA."



A Village Church—Decorated with Duresco.

Walter J. Pearce

Cost of Stencils for this Design—20 Stencils—from £4 5 0 upwards, according to size.



URAL Decoration is nowhere in greater request than in the treatment of those large wall surfaces that are usually found in buildings designed for public meetings.

The smaller surfaces and less stately rooms of a dwelling-house are now so frequently covered by some form of applied decorative material, that the practice of Painted Decoration has been largely concentrated upon the nobler edifices and broader expanses presented by such public buildings.

The fact that Churches and Chapels are diverse in style and scale, character and arrangement, has, fortunately, precluded the possibility of any serious attempt to provide ready-made decoration (with its attendant loss of dignity and solidity), for this class of work.

The design for the decoration of such buildings must in all cases be a specially arranged one; the colouring must be selected, less with a view to produce a given effect than to complete an architectural whole.

In the colouring of a room we may from time to time entirely alter its character, and change its effect from light to dark, from sombre to gay. In a Church, if it be worthy of the name, the scheme of colouring, and largely the actual decoration, will be determined by the design and lighting of the building itself.

These being the conditions respectively under which the problems of domestic and ecclesiastical decoration are presented to the Decorator, it will be seen that the latter work offers a far nobler field for the exercise of his calling and the practice of his powers than the former.

We find the internal walls of most Churches to be finished in plaster or rough stucco; some are of stone, and some of brick. The latter present a very unsatisfactory problem to the decorator, and frequently complete their career under a coating of cement or plaster.

The first problem that presents itself to the Decorator in connection with the work is the question of colour. The key to its solution will be found in the building itself, which is usually dominated by the colour of its stone or its woodwork. Four conditions occur most frequently and we will notice each:—

1. When the building has a large quantity of real brown oak and warm grey stone, and the natural colour of the stucco walls harmonises well with



Duresco Panels in side Aisles, St. Andrew's Church, Eccles, Manchester.

Decorator: Hemming, London.



St. Andrew's Church, Eccles, Manchester.

Decorator: Hemming, London.

Duresco Decoration

DESIGN "BETA."



Section of Church.

Frank Keeling and E. Knowles.

Cost of Stencils for this design—per set of 15—£2 15 0

Church Decoration.

it, this calls for little change. The ground-work, a light stone or Dutch grey, with the ornament in decided colours upon it, and bands of rich ground colour with stone-colour ornament, are the fittest general treatment. In this case any figures or symbols may be painted upon medallions of gold or rich colour groundwork.

2. When the stonework is cold and grey and the oak either grey or black, this calls for a richer groundwork of pale buff, salmon tint, or stock brick colour, with ornament in brick red, neutral brown, and dark sage tinted greens.

3. When the building is new, has warm grey stone or mansfield stone, and new oak or oak-stained seats, cooler tints may be used with advantage—the grey, olive tint, or lilac, and light drabs. With such ground the ornament should be in colours which echo the rich brown of the woodwork—as golden brown, golden greens, and bright red.



St. Nicholas's Church, Bristol. 2

Decorator: Hemming, London.



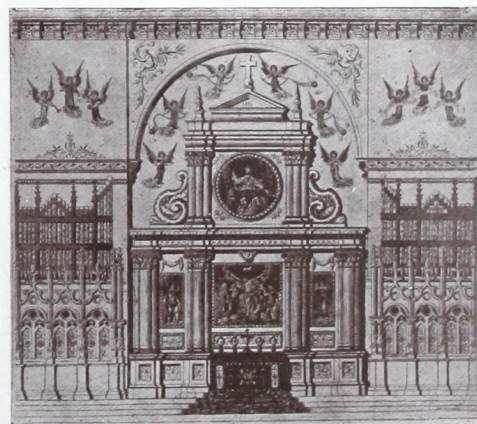
St. John's Church, Trodroy.
Decorator: Llew. Rees.

4. Is a condition that is frequently found in modern Chapels—terra-cotta and pitchpine woodwork lightly varnished. There is no happier treatment for this than a pale sage green or a golden olive tint with some salmon pink on the upper parts of the walls or on the ceiling, and a little greenish blue. The ornament may be in deeper green and terra-cotta reds, and there can be a good bit of golden yellow.

The recent improvements in the rich reds and deeper greens of the Duresco Colours has opened up a wonderful field for the Church Decorator. Formerly any really rich tapestry-like effect could only have been achieved by using Tapestry or Utrecht Velvet, and consequently the Chancel lower walls were frequently hung with fabrics. It is now possible to recommend their abolition in favour of rich deep permanent decoration that will not require renewal and that is unaffected by the damp and absence of ventilation so frequently met with in country Churches. These reds also enable the decorator to strike his whole Colour Schemes in a richer and brighter key.

A few useful rules to observe in the colourings of Churches are the following:—Put the ground-colour in deeper than you think correct, the ornament will lighten it. Let yellow enter into your tints freely, otherwise the effect of artificial light will ruin your colour scheme.

Do not be too modest in your contrasts, they look stronger in an empty Church than when the colour of clothing is present. The lighter tints you use the cleaner and brighter they must be. Avoid pure blues and pure pinks, they are too aerial in effect for dignified and serious work of this character. Greens and greys afford the best contrast to an audience. Yellow and salmon reds should not be used where they are on a line with faces.



Chapel and Reredos,
St. Nicholas's Church, Bristol.

Decorator:
Hemming, London.



Bushey Church.

Decorator: Hemming, London.

The next point to determine is the material to be used for the work. There are three recognised systems usually adopted:—Distemper or Tempera—a material unsuited to any but the very driest climate:

Duresco—a material akin to the surface of the wall, and Oil Painting, the objection to which is the fact that it is more or less glossy and absolutely non-porous, inducing condensation and its consequent perspiration and "tear" drops.

Experience proves that the forms of decoration that have best withstood the varying influences of heat and cold, dryness and damp, are Fresco and Stereochrome or Water Glass Painting. These are both purely water-colour methods, yet possessing the quality of so petrifying as to be unmoved by water washing after the lapse of a suitable time. The materials used in the best old Fresco work were lime, pigments for colouring, and water. Time has shown that where these pigments were properly chosen the work has been practically indestructible.

Duresco approximates very nearly to these conditions, and may fitly be termed

Duresco Decoration

DESIGN "GAMMA."



East and Side Wall of Chancel—with Ceiling

Thos. W. French

Cost of Stencils for this design, £4 15 0

Church Decoration.



St. Andrew's Church, Uxbridge.

Decorator: Hemming, London.

cost, uncertainty of surface, discolouration with age, loss of brilliance in the pigments as the oil perishes, and the blocking up of the surface ventilation in the plaster, and time taken to apply.

The design for the work is usually drawn to half-inch scale, *i.e.*, half-inch on the drawing represents 12 inches on the work. The working drawings are enlarged from this design and made into either stencils or pounces.

The most difficult part of the designer's business is to retain that restraint and simplicity that is inseparable from really fine work. There is usually a tendency to overdo—first, in amount of detail; secondly, in variety of colour and detail. The decorator should spend time and thought in getting good ornament, and then repeat his good detail judiciously, rather than puzzle the observer's brain with a multitude of patterns.

Stencils form an important feature in Church decoration. By their aid the tint is inexpensively multiplied, and that valuable element of harmony, repetition, is cheaply produced. Stencils are best cut from stout oiled cartridge paper, which, for greater protection, may be varnished with a naphthaline varnish.

In stencilling upon Duresco, oil colour may be used, as it does not set so rapidly as Duresco; it is not, however, at all necessary to the purpose, especially if the Duresco be used thinned with a little of the liquid. Many decorators prefer Duresco for this purpose.

Gilding and Pencil work is best done in oil upon the Duresco ground. Portions of Duresco groundwork are sometimes glazed over with an oil glaze for the purpose of contrasting the surface of the lustreless Duresco with the oil paint gloss.

Ornament may be sketched in directly upon the Duresco ground by the use of either chalk or charcoal, either of which are readily removed from the ground much more easily than upon either distemper or oil paint.

The following methods for certain classes of work may be successfully followed with advantage, and their relation will show better than more general directions how to secure the best results at the least expenditure of time and material:—

A wall diapering upon a stone-colour Duresco ground was stencilled in Venetian red ground in oil and thinned varnish and turpentine, when dry portions of the stone-colour ground-work were coloured in by the use of a large camel hair mop, with stains made from sienna

in oil and turpentine, and ochre in oil and turpentine. These were used very thinly, and were absorbed by the Duresco, leaving no alteration of the surface.

A rich red curtain-like brocade pattern was coated with bright red Duresco, stencilled in chocolate Duresco, and portions glazed in with crimson lake, ground in oil thinned with turpentine, the whole dried with a dead flat surface finish that could not have been obtained in oil paint.



St. Laurence's Church, Bristol.

Decorator: Hemming, London.



Roman Catholic Church, Ireland.

Decorated with Duresco.



Staithwaite Church, Huddersfield.

Decorator: Hemming, London.

Duresco Decoration

DESIGN "DELTA."



Side and Central Aisles.

Thos. W. French

Cost of Stencils for this design—20 Stencils—£5 0 0

Church Decoration.



Parish Church,
Chelmsford.

Decorator:
E. Hemming, London.

were obtained by adding a little zinc white to the body Duresco, and gilding of ornaments on the draperies was done directly on the Duresco in japan or oil gold size. The result is fresher to-day than would have been the case had oil colours been used for the work.

It will be found that the sub-division of large wall spaces into horizontal bands for separate ornamental treatment is usually a convenient practice. These spaces should be governed by architectural considerations, and determined by the heights of string courses, columns, galleries, or windows. The spaces may be suitably divided by borders of decided pattern and colouring, such as deep-coloured bands with light-coloured patterns upon them. The patterns used in the spaces may be of deep colouring upon light grounds, and varied in class and character, a continuous running brocade pattern alternated with a geometrical or set pattern, and this in turn followed by a powdering or sprig pattern of scattered units. In such an arrangement the heavier patterns should be placed lowest and the lighter ones above. Panels with special ornaments or



St. Barnabas' Church,
Bristol.

Decorator:
Hemming, London.

considered in ordinary decorative colouring, which is usually in subdued mixed tints.

In conclusion, it may be of use to the practical workman to schedule a few of the casual uses of Duresco in connection with Church work. To restore stone where discoloured and damp—prepare a tint of body Duresco to match the stone and dilute it with three parts liquid Duresco and apply. This restores and protects the stone without altering its grain or local colour. To refresh terra-cotta—prepare a tint to match the terra-cotta and dilute with half-warm water and apply. This reproduces the surface appearance of the terra-cotta and refreshes the original colour. It wears off, leaving no coating.

York stone steps may be permanently freshened by a coating of one part body Duresco to match tint of stone, two parts liquid, and seven parts boiling water, applied hot.

Bricks, if porous, may be renovated by a coat of one part body colour to match bricks, two parts boiling water, one part liquid Duresco, applied hot. The joints afterwards

The Ten Commandments were painted on a solid cream Duresco ground, set out in soft blacklead pencil directly on the work, lettered in Indian red in oil thinned with boiled oil and varnish, capitals gilded, japanner's gold size being used, and the gold outlined with black (tube colour). The result was a glossy letter on a flat ground. The blacklead marks were sponged off with a little cold soapy water, and all left clean and sharp. Figures were painted on cream Duresco ground thus:—the whole was put on in a brown oil colour outline, the draperies, etc., were glazed in with ordinary artist's tube colours, thinned to a wash with turpentine, and graduated in depth as necessary. The groundwork was painted in with ordinary oil colours, broadly laid on exactly as in oil painting, other figures were painted throughout in Duresco. The stock colours were used exactly as in oil painting, and where necessary to have special rich colouring the dry colour was ground up in a little of the liquid Duresco; high lights



Christ Church,
Llanelli.

Decorator:
Llew. Rees.

symbols should be coloured more prominently than the surrounding work. Gold should be used sparingly and in masses rather than scattered about in little pieces. An important band or panel with gold groundwork or golden pattern on very rich coloured grounds, will be an effective and dignified treatment.

The decorator should endeavour to introduce meaning and symbolic reference into his work whenever possible, and his patterns may be designed to this end. The Vine, Lily, Rose, Marigold, Pomegranate, Wheat, the Sunflower, the Oak, and many other plants, are used to convey meaning in Church Decoration. Colours are also symbolical in a greater or less degree, but inasmuch as the symbolical colours are decided hues they need not be considered in ordinary decorative colouring, which is usually in subdued mixed tints.

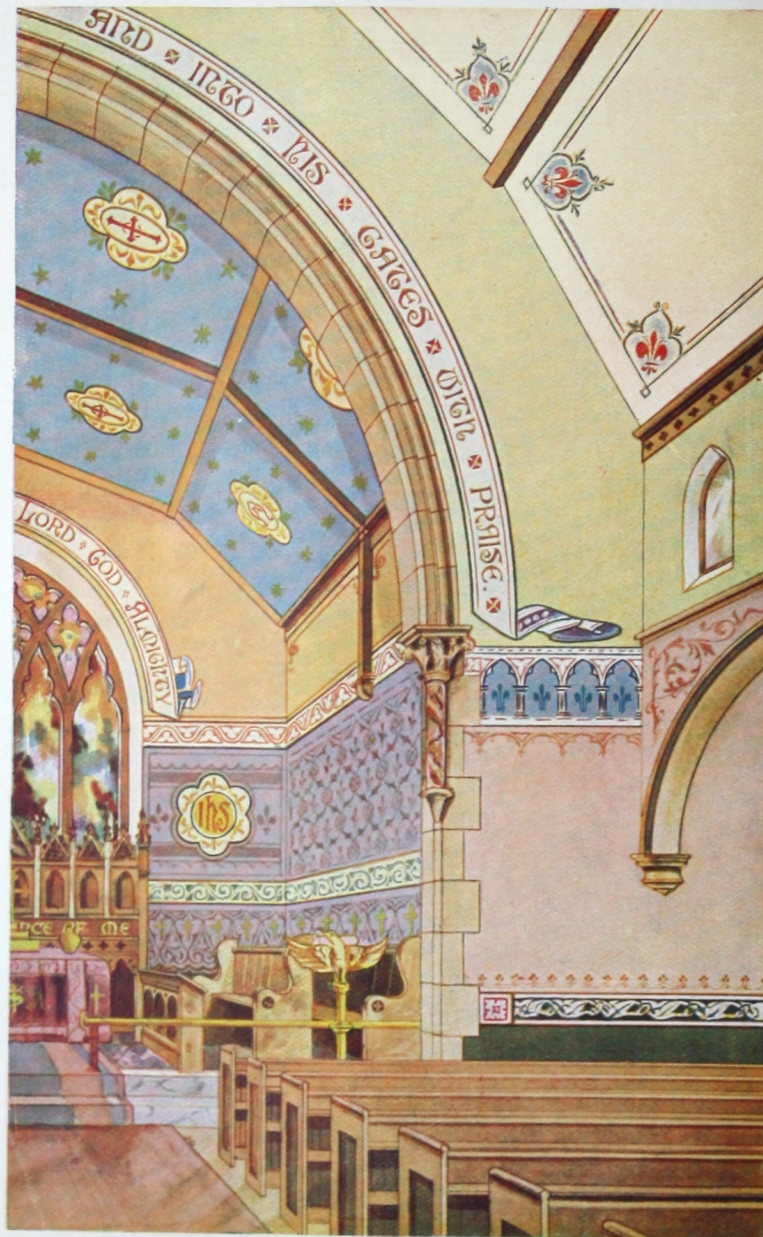


St. Paul's Church,
Bedminster, Bristol.

Decorator:
Hemming, London.

Duresco Decoration

DESIGN "EPSILON."



Design for Church Decoration with Duresco.

Ernest Neale

Price for Stencils for this design—14 Stencils—£2 5 0

Church Decoration.



St. John's Church,
Trodysrhim.

Decorator:
Llew. Rees.

lined out with one part Duresco to match mortar, one part liquid Duresco. This produces a far better effect than painting, and three coats of the same on external bricks will keep out damp, and at the same time be scarcely perceptible.

One coat of liquid Duresco, in which a little burnt umber in water has been stirred, makes a satisfactory stain for timbers of roofs, or a preparation for varnishing or oiling.

Duresco makes the best job on walls that have not



St. Luke's Church,
Bristol.

Decorator:
Hemming, London.

been previously distempered or painted, but may be used over either painted or distempered walls with every success, but the distemper must be first washed off. Should it be necessary to remove dirt, wet paint, or any erroneous or accidental work from a fresh Duresco-painted surface, it will be found that if the portion to be washed is first gently sponged with a soapy sponge before wetting freely with water, the washing may be safely accomplished. Under normal conditions Duresco has not petrified sufficiently to allow of washing within two months of its application.

MANCHESTER.

WALTER J. PEARCE.

(For particulars as to the Miniature Photographs, see page 20).



To Carry Out the Designs.

It is necessary that the following instructions be read to enable the Decorator to carry out any of the Church Designs in this book. We can supply ready cut Stencils for this purpose to any suitable size that may be required.

We have supplied Colour Schemes by a Novel Method on the next four pages for these and other Churches. By following the illustrations on these pages no intelligent person can be at fault in working out designs from our descriptions of the colours used, and the position designated, and with the Stencils at their command.

Duresco Tint Card.—When a space is given under a colour, it refers to the space on our Duresco Tint Card, which, if not given with this book, will be sent on application.

The "Reredos" used as a frontispiece, and the two designs worked in elevation (not in perspective) on pages 8 and 10 of this book give a very near approximation of the true colouring, which was done with Duresco. The other designs worked in perspective do not give anything like the true effect on account of the shadows introduced to make the sketches effective. The work will look infinitely better than the Perspective Designs even if only moderately well done.

We suggest in making the enquiries that the Correspondent refer to the Skeleton Designs on pages 14 and 15, and give us a description of the Church in a few words, such as omit Transept, Clerestory or such other parts that may not be necessary.

To Architects.—We suggest as practice for young draughtsmen or

pupils and to test the Colour Scheme, the parts be drawn in elevation, and painted from the Colours suggested on the Card. The Colours on this Card have been selected from Audsley's, Owen Jones' (Russet Tints from Ruskin), and from the finest Masters in Decoration, and the Tints cannot be surpassed for Decorative purposes of all classes.



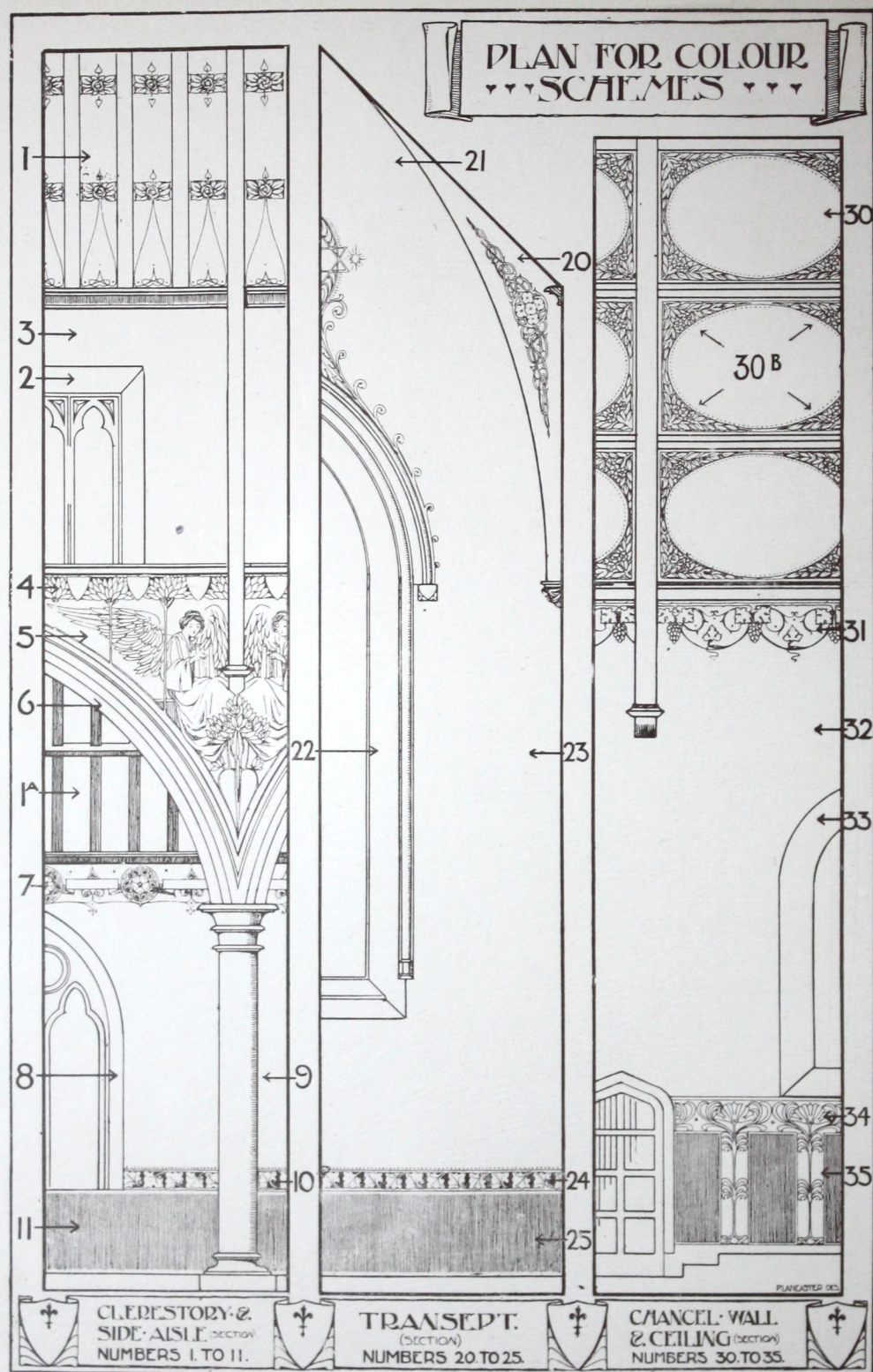
Parish Church,
Chelmsford.

Decorator:
Hemming, London.

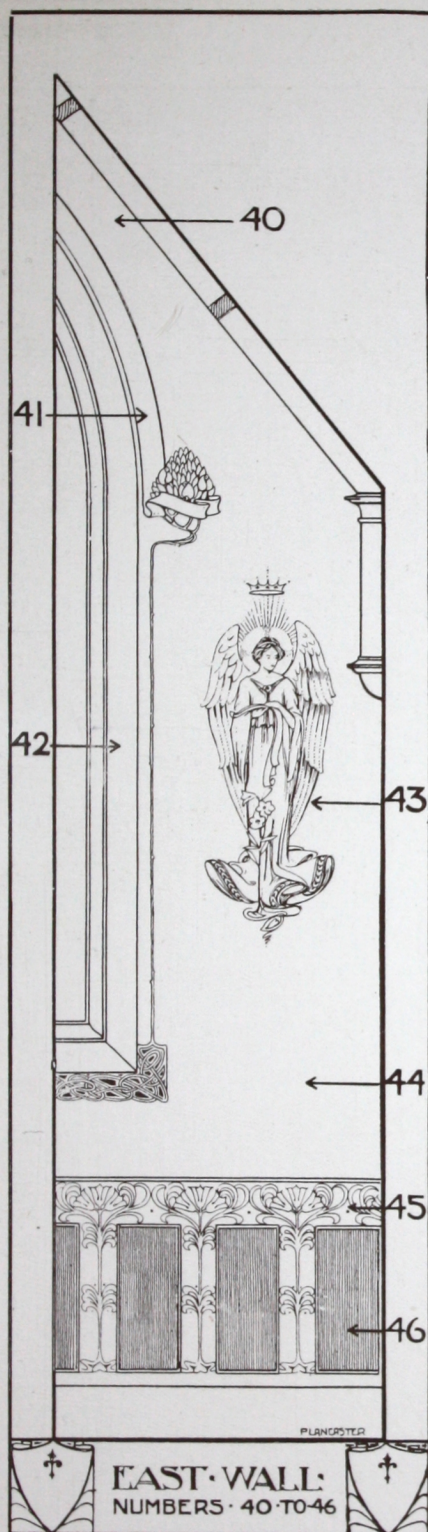


St. Clare's Church,
Liverpool.

Decorator:
T. W. French



AS we have been frequently asked to supply Colour Schemes and Designs for Church Decoration, we have published five designs in Colour, on pages 4, 6, 8, 10 and 12, and we have drawn out a plan on this and the next page to facilitate carrying out these designs in Duresco. It is generally intended for the Decorator to follow the colours of the ornaments, as printed on the designs. On the succeeding page 16, we have given the colours for the grounds, and, if necessary, we can give colours for the ornaments also in a similar way to the plan on the page following; this page supplies an original Colour Scheme for an imaginary Church, and differs from those published in colours.



Key to
Page 14.

PARTS OF CHURCH.

Clerestory and Nave. Numbers 1 to 6.

1. "Ceiling."
2. "Splays" of Windows.
3. Wall "Filling."
- String Course.
4. "Ground" for Frieze.
5. Wall "Filling" below.
6. "Moulding" of Arch.

Nave, East Wall, and Arch Front of Chancel, U to Z.

- U. "Wall" above Frieze.
- W. Frieze "Ground" for.
- X. Wall below "Ground" for.
- Y. "Ground" for Dado Band.
- Z. "Ground" for Dado.

Side Aisles.

Numbers 7 to 11 and 1a.

- 1a. Ceiling.
7. "Ground" for Frieze or "Border" for Panels, when in 2 colours.
8. Splays of Windows.
9. Wall "Filling" or Centre for Panels, when in 2 colours.
10. Dado Band "Ground."
11. "Ground" for Dado.

Transept.

Numbers 20 to 25.

20. Colours of all Principals and Rafters.
21. "Filling" for Wall above Spring of Arch.
22. Colour of Window Splays.
23. "Filling" of lower Wall.
24. "Ground" for Dado Band.
25. "Ground" for Dado.

Chancel Ceiling and Side Walls.

Numbers 30 to 35.

30. "Ground" for Ceiling or Panel.
- 30b. "Ground" for Style.
31. "Ground" for Frieze.
32. Wall "Filling."
33. Splays of Windows.
34. "Ground" for Dado Band.
35. "Filling" for Dado.

Chancel East Wall.

Numbers 40 to 46.

Page 15.

40. Wall "Filling" above Arch.
41. "Ground" for Scroll.
42. Splays of Windows.
43. "Ground" for Frieze or Border for a Panel.
44. "Filling" for Wall or Panel.
45. "Ground" for Dado Band.
46. "Ground" for Dado.

THE detail of parts in letterpress are added to make the position the numbers refer to clear, and to prevent confusion in naming the parts. This will enable anyone to describe briefly what is meant either in asking for information or giving instructions to others. The numbers referring to each part of the Church are widely separated, so it is impossible to mix or confuse the parts to which these refer. We have Keys to all these, so correspondents are asked not to cut or mutilate the book when information is asked for by letter.

Duresco Colours for carrying out the Church Designs.

PARTS OF CHURCH.	Name of Design, ALPHA.				Name of Design, BETA.				Name of Design, GAMMA.				Name of Design, DELTA.				Name of Design, EPSILON.			
Clerestory and Nave.																				
Numbers 1 to 6.																				
1. "Ceiling"	2	81	29	108	26	46½	13	86½	26	46½	17	101½	4	100¼	26	46¾	17	101		
2. "Splays" of Windows	13	86			13	86			17	101			4	100¼	26	46¾	17	101		
3. Wall "Filling"	19	107			24	64			6	103½	4	100½	62	49			4	100½		
String Course																		19		
4. "Ground" for Frieze	26	46			26	46			19	107							36	59		
5. Wall "Filling" below	9	87			15	95½	27	105½	6	103			4	100			12	113		
6. "Moulding" of Arch	26	46			15	95			26	46¾	17	101¼	61	47			13	86		
Nave, East Wall, and Arch front of Chancel, U to Z.																				
U. "Wall" above Frieze	19	107			61	47			4	100							4	100½		
W. "Frieze" "Ground" for	26	46			24	64	5	65	26	46							63	69¾		
X. Wall below "Ground" for	9	87			4	100½	11	63½	60	98½	61	47½					12	113		
Y. "Ground" for Dado Band	26	46			9	87			61	47							26	46		
Z. "Ground" for Dado	40	50½	26	46½	42	114½	47	115½	33	85							50	73¼		
Side Aisles.																				
Numbers 7 to 11 and 1a.																				
1a. Ceiling	2	81	29	108	61	69			26	46			26	46½	4	100½	63	69		
7. "Ground" for Frieze or "Border" for Panels, when in 2 colours	26	46	61	47	24	86	5	84	17	101			48	66			61	47		
8. Splays for Windows	13	86			4	84½	6	46½	17	101			9	87			62	49		
9. Wall "Filling" or Centre for Panels, when in 2 colours	9	87			8	89			60	98½	61	47½	12	113			12	113		
10. Dado Band "Ground"	26	46			23	62			61	47			26	46			26	46		
11. "Ground" for Dado	41	71			42	114½	47	115½	33	85			42	114½	7	51½	50	73¼		
Transept.																				
Numbers 20 to 25.																				
20. Colours of all Principals and Rafters	44	55¼	56	97¾	56	97½	16	82½	45	91			23	62¾	35	72¼	59	70		
21. "Filling" for Wall above Spring of Arch	19	107			61	47			17	101			13	86			48	100½		
22. Colour of Window Splays	13	86							17	101			61	47			62	49		
23. "Filling" of lower Wall	9	87			4	100½	6	63½	60	98½	61	47½	9	87			12	113		
24. "Ground" for Dado Band	26	46			23	62			61	47			26	46			26	46		
25. "Ground" for Dado	40	50			42	114½	47	115½	13	85			42	114½	7	51½	50	73¼		
Chancel Ceiling and Side Walls.																				
Numbers 30 to 35.																				
30. "Ground" for Ceiling or Panel	10	111¾	64	58½	10	111½	26	46½	2	81¼	26	46¾	20	106½	26	46½	2	81½		
30b. "Ground" for Style									13	86			17	101						
31. "Ground" for Frieze	52	99½	26	46½	10	111							17	101			46	90		
32. Wall "Filling"	22	84			60	98			6	103¾	2	81¼	29	108½	19	107½	53	68		
33. Splays of Windows	13	86			13	86			13	86			17	101			52	99		
34. "Ground" for Dado Band	26	46			8	89			26	46			17	101			26	46		
35. "Filling" for Dado	7	51½	58	80½	42	114½	47	115½	13	86½	12	113½	3	54			53	68		
Chancel East Wall.																				
Numbers 40 to 46.																				
40. Wall "Filling" above Arch	29	108			54	104			17	101			37	102½	4	100½	46	90		
41. "Ground" for Scroll					15	95			26	46			26	46			26	46		
42. Splays of Windows	13	86			54	104			13	86			17	101			13	86		
43. "Ground" for Frieze or Border for a Panel	52	99			63	69			24	64			62	49			26	46		
44. "Filling" for Wall or Panel	22	84			60	98			24	64			20	106½	26	46½	53	68		
45. "Ground" for Dado Band	26	46			8	89			26	46			4	101			26	46		
46. "Ground" for Dado	7	51½	58	80½	42	114½	47	115½	13	86½	12	113½	3	54			53	68		

NOTE.—In some of the designs the parts filled in above may not all be shewn; these are filled in for convenience if the designs are applied to Churches where these parts are.

The figures in RED denote the spaces on the Tint Card. The figures in BLACK denote the Duresco Colours. Where two Colours are given above with fractions they are to be mixed in the proportions named. Where two colours are given without fractions there are two on the design. With a Colour Card in hand the Decorator will find any Colour or Tint referred to in a second. All the spaces referred to are numbered on the Card at the bottom corner.

Colour Scheme for Decoration of St. John's Church.

Address: PATMOS EGEA.

Name of Design: SIGMA.

Date: APRIL, 1908.

Supplied by DODD & OULTON, Liverpool and Manchester.

SOLE AGENTS FOR DURESCO, the Material that has been specified.

PARTS OF CHURCH.		COLOURS:								Remarks and Instructions.
		of Grounds.				of Ornaments.				
Clerestory and Nave.										
Numbers 1 to 6.										
1. "Ceiling"	26	46								
2. "Splays" of Windows	4	100								
3. Wall "Filling"	6	103								
String Course... ..	33	85								
4. "Ground" for Frieze	4	100½	26	46½	5	65	22	84		
5. Wall "Filling" below	22	84								
6. "Moulding" of Arch	4	100								
Nave, East Wall, and Arch										
Front of Chancel, U to Z.										
U. "Wall" above Frieze	4	100½	6	103½	5	65	22	84		
W. Frieze "Ground" for	4	100								
X. Wall below "Ground" for	6	103			38	110	39	78		
Y. "Ground" for Dado Band	9	87								
Z. "Ground" for Dado	14	75½	9	87½						
Side Aisles.										
Numbers 7 to 11 and 1a.										
1a. Ceiling... ..	26	46½	4	100½						
7. "Ground" for Frieze or "Border" for Panels, when in 2 colours	4	100								
8. Splays of Windows	4	100								
9. Wall "Filling" or Centre for Panels, when in 2 colours	6	103								
10. Dado Band "Ground"	9	87			38	110	39	78		
11. "Ground" for Dado	14	75½	9	87½						
Transept.										
Numbers 20 to 25.										
20. Colours of all Principals and Rafters	44	55½	17	101½						
21. "Filling" for Wall above Spring of Arch	37	102								
22. Colour of Window Splays	17	101								
23. "Filling" of lower Wall	8	89½	26	46½	38	110	39	78		
24. "Ground" for Dado Band	9	87								
25. "Ground" for Dado	14	75½	9	87½						
Chancel Ceiling and Side Walls.										
Numbers 30 to 35.										
30. "Ground" for Ceiling or Panel	4	100½	26	46½	27	105	51	48		
30b. "Ground" for Style	4	100								
31. "Ground" for Frieze... ..	17	101			3	54	5	65		
32. Wall "Filling"	20	106½	26	46½						
33. Splays of Windows... ..	17	101								
34. "Ground" for Dado Band	17	101			38	110	39	78		
35. "Filling" for Dado	14	75								
Chancel East Wall.										
Numbers 40 to 46.										
40. Wall "Filling" above Arch	37	102½	26	46½	27	49	12	22		
41. "Ground" for Scroll	63	69½	26	46½	105	56	113	84		
42. Splays of Windows... ..	27	105								
43. "Ground" for Frieze or Border for a Panel... ..	63	69			30	29	49			
44. "Filling" for Wall or Panel	41	71			52	108	56			
45. "Ground" for Dado Band	8	89			58	and Gold				
46. "Ground" for Dado	14	75			10	111				

This is a genuine and original colour scheme for an imaginary Church. We keep this form printed in foolscap size to send out to our customers if the colour of ornaments be required, or for aiding our Duresco customers if writing for stencils or similar objects, so that we can readily fill in or explain and assist them in their efforts to Decorate Churches with Duresco.

If the Architect wishes to test the value of the colour scheme, he can let a pupil draw a skeleton elevation of the Church Walls or a part of them, and we will gladly supply him with Duresco to colour the sketch or sketches.

This is a genuine and original colour scheme for an imaginary Church. We keep this form printed in foolscap size to send out to our customers if the colour of ornaments be required, or for aiding our Duresco customers if writing for stencils or similar objects, so that we can readily fill in or explain and assist them in their efforts to Decorate Churches with Duresco.

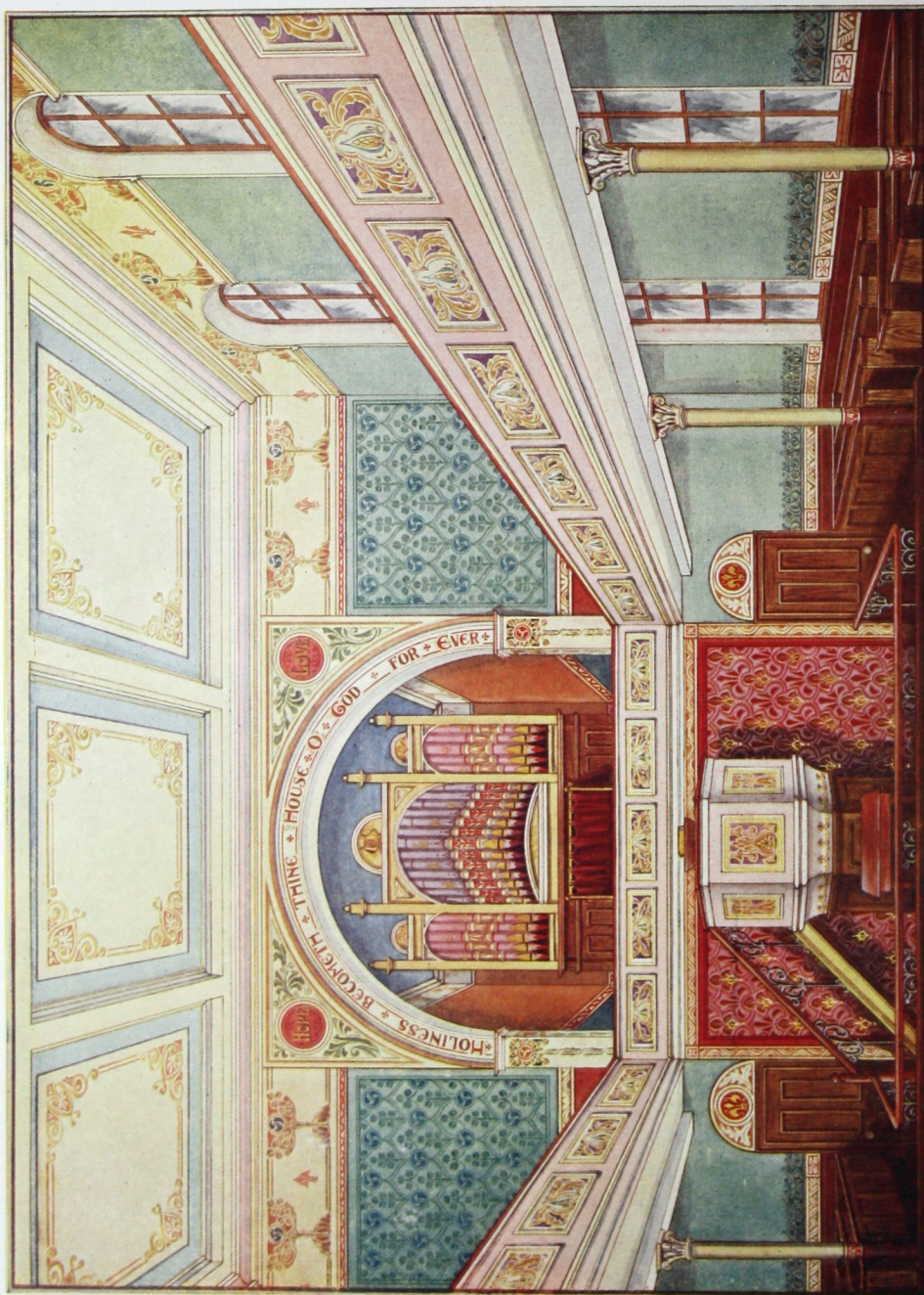


If the Architect wishes to test the value of the colour scheme, he can let a pupil draw a skeleton elevation of the Church Walls or a part of them, and we will gladly supply him with Duresco to colour the sketch or sketches.

It is well to note if the Ornaments are omitted from the above decoration the proposed "Ground" may not be suitable. Speaking generally, it will throw the decoration out of balance. Theoretically the colours of the Ornaments should be added to the "Ground" colour to preserve the balance, but this would only answer in a few cases. Superimposing colours (that is what decoration does) is one thing, and mixing colours is another. In one case the eye blends the colour, and in the other much of the brilliance and purity are destroyed by mixing, and sometimes these will be absolutely lost. If our suggestions be solicited, therefore, these facts should not be forgotten when enquiries are being sent.

Decorations Done with Duresco

DESIGN "ZETA"



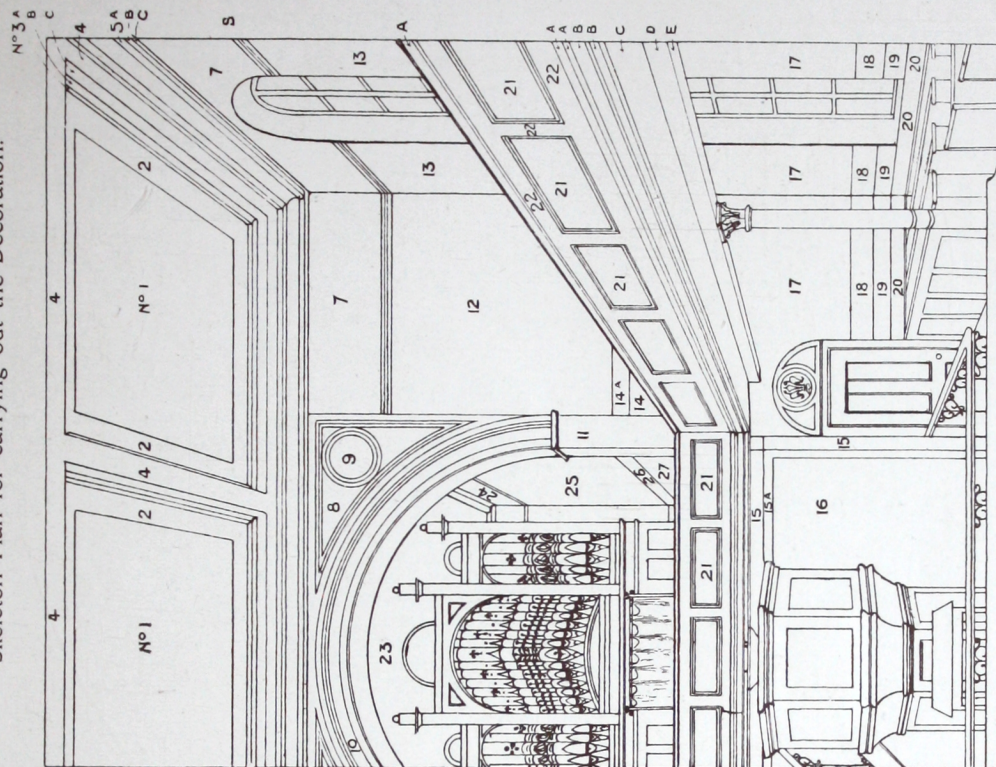
A Typical Chapel

Ernest Neale

Cost of Stencils for Design (20 Stencils) £2 10 0 upwards, according to size.

“Zeta” Colour Design on previous page.

Skeleton Plan for carrying out the Decoration.



THE figures in Red denote the spaces on the Tint Card. The numbers in Black the Duresco Colours. Two colours with fractions denote these colours are to be mixed in the proportion named.

		Specification of Colours.			
		Grounds.		Ornaments.	
Ceiling.					
1. Centre of Panels ...	17	101 1/2	26	46 1/2	65
2. Border ...	2	81 1/2	26	46 1/2	5
3. Beam, Members ... A	26	46	26	46 1/2	
Do. do. ... B	12	113 1/2	26	46 1/2	
Do. do. ... C	2	81 1/2	26	46 1/2	
4. Do. Face ...	17	101	26	46 1/2	
End Wall.					
5. Cornice, Members A	26	46	26	46 1/2	
Do. do. ... B	12	113 1/2	26	46 1/2	
Do. do. ... C	2	81 1/2	26	46 1/2	
7. Frieze ...	4	100 1/2	19	107 1/2	40 5/10 65 111
8. String Course ...	17	101	26	46 1/2	29 108 22 84
8. Spandrel Panel ...	42	114 1/2	26	46 1/2	40 50
Do. Medallion ...	4	100 1/2	26	46 1/2	10 111 8 89
10. Inscription or Scroll ...	20	106 1/2	26	46 1/2	21 57 1/2 49 56 1/2
11. Beams ...	20	106 1/2	26	46 1/2	
12. End Wall over Gallery ...	26	46	26	46 1/2	
13. Side Wall ...	55	74	26	46 1/2	
14. Dado Band ...					
14a. Dado ...					
Wall under Gallery behind Pulpit.					
15. Wall, Border ...	24	64	26	46 1/2	
15a. Do. Inner Border ...	58	80	26	46 1/2	
16. Do. Filling ...	38	110 1/2	12	26	113 1/2
Do. Lunette (over door) ...	17	101 1/2	26	46 1/2	42 114 5 65
17. Do. Filling ...	20	106 1/2	26	46 1/2	
18. Do. Cresting ...	61	47	26	46 1/2	39 78 3 54
19. Do. Dado Band ...	55	74	26	46 1/2	21 57 1/2 49 56 1/2
20. Do. Dado ...					
Ceiling under Gallery.					
E. Beam Face ...	26	46	26	46 1/2	
Gallery.					
21. Fronts ...	13	86	26	46 1/2	
22. Panels ...	12	113	26	46 1/2	
Do. Mouldings A ...	4	100	26	46 1/2	
Do. B ...	12	113 1/2	26	46 1/2	
Do. C ...	13	86	26	46 1/2	
Do. D ...	26	46 1/2	45	92 1/2	
Organ Chamber.					
23. Ceiling ...	63	69 1/2	26	46 1/2	58 80 1/2 26 46 1/2
24. Frieze ...	17	101	26	46 1/2	
25. Filling ...	12	113	26	46 1/2	
26. Dado Band ...	26	46	26	46 1/2	58 80
27. Dado ...	41	71	26	46 1/2	

Novel Testimonials.



Church Decoration with Duresco.

ALTHOUGH testimonials have almost ceased to be of value in connection with Duresco, because it is so well known, we think the following are unique; Mr. Hemming's confidence, when he places it as a ground for such elaborate and costly decoration, speaks for itself. Mr. Stelfox's testimonial needs no comment, but the painter's letter, "Fair Play," to the trade journal is interesting, and sets a final seal to the emphasis of Mr. Stelfox's testimonial

"COPY."

47, Margaret Street, Cavendish Square, W.,
February 9th, 1903.

Dear Sirs,

I have much pleasure in stating that I have found Duresco exceedingly useful and durable for decoration. Sir Arthur Blomfield recommended it to me some seven or eight years ago. I have used nothing else since. For plaster, bricks and stone, I consider it all one could wish. I hope, during the next year, to use it in several other Churches. I enclose a list of some of the Churches in which I have used it, and those marked * are full of picture work and figure subjects.

I am, faithfully yours,

ALFRED O. HEMMING.

To the Silicate Paint Co., Ltd., Charlton, London, S.E.

*Canterbury Cathedral, Canterbury.
Barstestree Church.
*St. Luke's Church, Barton Hill, Bristol.
Eltham Church, Eltham, Kent.
*Folkstone Parish Church.
All Saint's, Upper Norwood.
*Berkley Chapel, Mayfair, London.
*Gipsy Hill Church, Croydon.

*St. James's, Piccadilly, London.
*St. Paul's, Upper Norwood.
St. Simon's, West Kensington, London.
*St. Stephen's, Uxbridge Road, London.
*St. Paul's, Camden Square, London.
Outwood Church, Outwood, Surrey.
St. Andrew's Church, Uxbridge, London.
Hagbourne Church, Didcot.

*Cromford Church, Matlock.
*Bedminster Church, Bristol.
*St. Barnabas's Church, Bristol.
*Weston-super-Mare Church.
*St. Martin's, Lincoln.
*Holy Trinity, Malvern.
*St. Andrew's Church, Eccles, Manchester

Many of these Churches are shewn as Miniature Photos. (See Church Decoration, pages 5 to 13).

"Duresco" v. Something Else.

To the Editor of the "JOURNAL OF DECORATIVE ART."

Dear Sir,

I notice this letter in your number for February with much interest, and also the continuation by "F.I.B.D." in the March number. There is another aspect of this question that both the writers have failed to notice, which, in my opinion, is the most important of all.

We have in the highest classes of water-paint—say "Duresco" for the sake of illustration—a class of material that approximates closely to flitting, both in cost and wear. These are painters' materials that require skill to use, and when properly used, a craftsman may generally feel proud of the result. What astonishes me is to hear master painters run down these higher classes of water-paint, and to advocate the use of a material that is to produce a result with one coat, and a material that anyone can apply; and this brings the Trade down to the level of limewashers. To my mind, the Trade wants levelling up, not levelling down, and I say that the master painter who advocates the use of these materials against the higher class paints does not know his business, and is certainly no friend to the Trade. There is another aspect of this question which, in my opinion, does not concern the painter so much as the owner or architect.

I did St. Peter's Church, Levenshulme, some ten years ago, with "Duresco," which I washed down in 1904, with a result so satisfactory that I received a letter from the architect praising its durability as a water-paint. Now, where does the master painter come in here? He does not want to do paint washing, but wants to paint the job over again; and when the maker of a paint advocates that his paint is practically everlasting, it does not appeal to me, however much it appeals to the owner or the architect; but if such work has to be done, it is a reason why a good price should be got for the work.

Touching the question referred to by "Purity" it is one that has my sympathy. I know a man who always advocates the use of "Duresco" when a specification is being made out that he can influence, who never uses an ounce of the material, if he can avoid it, as it gives him a splendid chance of undercutting and getting the work, and by substituting a one-coat material to make a splendid profit. Can this practice be stopped? is a question which "Purity" asks. I am afraid it will be a very difficult thing. It would be a very far-reaching thing to say a specification could not be altered or amended; but a suggestion has occurred to me that might check the practice, and I commend it to the notice of makers of high-class water-paints. I submit this to the Journal, to see how far it meets with the approval of fellow-craftsmen and master painters. If the architect added to his specification the following clause—

"If the painter in carrying out this work uses another material without the express consent of the person specifying, he will be compelled to do the work over again, and if he proposes to use another material a fresh tender will be asked for from all the original contractors for doing the work in the material proposed to be used."

it occurs to me that the result of the latter—if done unknown to the man who proposes the substitute—would be very often an eye-opener to the architects where substitution is proposed, and such proposals would be more seldom made.

I am, yours sincerely,

"FAIR PLAY."

March 22nd, 1906.

H E STELFOX, A.R.B.A.

Collyhurst Chambers,
6, Princess Street

Manchester 26 Oct 1904

Miss Dodd & Dalton

Dear Sir,

It may interest you to learn that the walls of St Peter's Church Levenshulme, which in 1894 were treated with No 47 Dureco - lined with No 72, have just been - not redone - but washed, with a result so satisfactory that no further treatment will be required for some time to come.

As Dureco was adopted on my recommendation - the work being done under my supervision - I need not say that this proof of its durability is very gratifying.

Yours truly
H E Stelfox

DOMESTIC DECORATION



few years ago we ventured to predict that once the beauty of water paint was appreciated, and the enormous advantages that were derived from its application were understood, wall-paper would diminish in use for domestic decorations. This would seem to be already true since the wall paper manufacturers have commenced to manufacture water paints. They, at all events, have not been slow to appreciate its advantages, and the danger that arises from this opposition. Duresco, the original water paint, was first scouted with derision, and met with suspicion by the trade, but it has triumphed against these, and also against a host of innumerable imitators who were envious of its immense success. We, however,

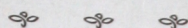
must point out emphatically, until a maker of water paints has under his command the production of the mixtures he employs, the results must be uncertain and unreliable. This difficulty will have to be met after the material is well balanced and approximately correct in composition. The Silicate Paint Company with Duresco (of which they are sole makers) are manufacturers throughout of the ingredients for its composition, and, therefore, this is one reason why they stand far ahead of all rival materials.

Chemistry, in this matter, is of very little value so far as analysis is concerned, as anyone can discover who will send the material to chemists to be analysed, and, therefore, water paint manufacturing will never be accomplished by the rushing tactics of frenzied finance, but will have to be acquired patiently and by experience, after failures not a few.

In this book we have introduced a large number of colour schemes, on following pages, of great beauty and merit for domestic use. We have added in black and white, on page 46, three patterns of friezes in the Adams style, with correct suggestions as to their colouring, as we consider there will very probably be a demand for this style of decoration in the near future. We have had these colour schemes tested by a competent judge, who has pronounced them excellent. On the next page we have added 12 designs of modern ornament to serve as borders or crests of plain dadoes and similar purposes, with both direct and background stencils among them.

List of Prices for Stencils

of the Domestic Designs on the following pages, including also the Ornaments in black.



PRICES OF DESIGNS WITH **SINGLE** STENCILS.

Class of Stencils.	Size, inches up to	6	to 9	to 12	to 16	to 20	to 24	to 27	to 30 inches.
Class A	Cost each	2/6	2/10	3/-	3/8	4/4	5/-	6/-	7/-
" B	"	3/-	3/4	3/6	4/2	4/10	5/6	6/6	7/6
" C	"	3/4	3/8	4/-	4/8	5/4	6/-	7/-	8/-
" D	"	3/10	4/2	4/6	5/-	5/10	6/6	7/6	8/6
" E	"	4/2	4/6	5/-	5/6	6/4	7/-	8/-	9/-
" F	"	5/-	5/6	6/-	6/6	7/4	8/-	9/-	10/-
" G	"	6/-	6/6	7/-	7/6	8/6	10/-	11/-	12/-
" H	"	7/-	7/6	8/-	9/-	10/-	11/-	12/-	14/-
" I	"	8/-	9/-	10/-	11/-	12/-	13/-	14/-	16/-

PRICES OF DESIGNS WITH **DOUBLE** STENCILS.

Class of Stencils.	Size, inches under	6	to 9	to 12	to 16	to 20	to 24	to 27	to 30 inches.
Class A	Per set	4/-	4/4	4/6	5/6	6/6	7/6	9/-	10/6
" B	"	4/4	5/-	5/4	6/4	7/4	8/4	9/10	11/4
" C	"	5/-	5/6	6/-	7/-	8/-	9/-	10/6	12/-
" D	"	5/6	6/-	6/8	7/6	8/9	9/8	11/4	12/10
" E	"	6/-	7/-	7/6	8/4	9/6	10/6	12/-	13/6
" F	"	7/-	8/-	9/-	9/9	11/-	12/-	13/6	15/-
" G	"	8/9	9/6	10/6	10/4	12/10	15/-	16/-	18/-
" H	"	10/-	11/-	12/-	13/6	15/-	16/6	18/-	21/-
" I	"	11/-	12/6	15/-	16/6	18/-	19/6	21/-	24/-

PRICES OF DESIGNS WITH **TREBLE** STENCILS.

Class of Stencils.	Size, inches under	6	to 9	to 12	to 16	to 20	to 24	to 27	to 30 inches.
Class A	Per set	—	—	5/4	6/6	7/6	8/8	10/6	12/4
" B	"	—	—	6/2	7/2	8/6	9/8	11/6	13/-
" C	"	—	—	7/-	8/2	9/4	10/6	12/4	14/-
" D	"	—	—	8/-	8/10	10/4	11/6	13/2	15/-
" E	"	—	—	8/8	9/6	11/-	12/6	14/-	16/-
" F	"	—	—	10/6	11/6	12/10	14/-	15/9	17/6
" G	"	—	—	11/6	13/4	15/-	17/6	19/4	21/-
" H	"	—	—	14/-	15/8	17/6	19/4	21/-	24/6
" I	"	—	—	17/6	19/4	21/-	23/-	24/6	28/-

Designs requiring Four Stencils, are double the price of Single Stencil Designs of the respective classes.

The class of Designs and number of Stencils will be found on the page opposite the Designs. When ordering give the number of the Design. These prices must not be compared with Stencils cut only to one size; it would be like comparing a tailor-made garment with ready-made clothes, made of one size only, to fit all sizes of people.

ADAMS DESIGNS. MONO-CHROME DECORATION. PAGE 46.

DOUBLE STENCILS.

PINK SCHEME, GROUND, White 46 two parts, No. 113 one part, mixed. First Stencil, White four parts, No. 109 one part, Ground Colour one part. Ornament over ground Stencil 109. Remainder 110. WALL FILLING No. 99 Lilac.

GREEN SCHEME, GROUND, 46 three parts, No. 87 one part. First Stencil No. 104. Ornament two parts No. 112 mixed with one part 102. WALL FILLING No. 87.

YELLOW SCHEME, GROUND, No. 46 half, No. 102 half, mixed. First Stencil No. 108. Ornament No. 108, but where 108 is used as a ground use Dutch Pink for ornament over this, or a special Yellow that would be sent. WALL FILLING 102, or half 102, and half 108.

BLUE SCHEME, GROUND, Bluish White tinted to taste, just off the White. First Stencil is 105. Ornament is No. 111. WALL FILLING 105.

Any of these Colourings could be reversed and the ground used for second stencils or part of ornament. At any time a sample of any of above can be sent at a very small charge, when Stencils are ordered for use with Duresco. A beautiful Yellow Frieze is got by using No. 108 as a ground and the lighter colour above for ornament, and first stencil and Dutch Pink over first stencil.

A FEW DUPESCO COLOURS

THE BEST DECORATIVE MATERIAL IN THE WORLD.

14 PRIZES MEDALS

14 PRIZES MEDALS

FOR

CHURCHES

CHAPELS

SCHOOLS

BANKS

MANSIONS

ETC. ETC

FOR

POST OFFICES

ASYLUMS

DWELLING HOUSES

PUBLIC BUILDINGS

MUSIC HALLS

THEATRES

ETC ETC

MANUFACTURED SOLELY BY THE SILICATE PAINT CO LTD

MANUFACTURED SOLELY BY THE SILICATE PAINT CO LTD

The above Colours were used in making the original drawing underneath, copied by three-colour process.

Comparing the Colours with the Sketch carries conviction that an Entrance Hall done with Duresco will look far better.



Class of Stencil "F" double Stencils, for prices see page 23.

Decorations Done with Duresco





Duresco Decorations on Preceding Page.

HE Decorations on the opposite page were all done with Duresco, and the Friezes with Duresco Stainers. Printing Inks utterly fail to give anything more than a faint approximation of the lovely work done with Duresco. To get a better idea how the work will look when finished use a Duresco tint book as instructed below. The page numbers quoted below after the names of the Colours in the Fillings are the pages in the Duresco tint books.

DESIGNS.	FRIEZES.	FILLINGS.	PAGE.
ST. ANNES	No. 77, Dark Blue Green	No. 51, Oriental Red	23
RURALIA	Lime Blue Stainers		
CARDITA	No. 86, Cream shaded with 69 and 65.	No. 114, Dark Imperial Red	25
GLOBE FLOWER	No. 100, Mayonnaise	No. 95, Dutch Grey	8
HOYLAKE	No. 100, Mayonnaise	No. 106, Assyrian Green	40
TRIPOS	No. 100, Mayonnaise	No. 94, French Grey	49
TRAFFORD	No. 95, Dutch Grey	No. 97, Indian Grey	58
CHEETHAM	No. 64, Primrose	No. 112, Italian Green	36
	No. 64, Primrose	No. 114, Dark Imperial Red	25

To obtain a better idea how the finished work will appear, refer to page 23 of the tint book, and there will be seen a page of paper painted with the real Duresco Colour "Oriental Red." Insert this Colour under the "St. Annes" Frieze, and you will obtain a most convincing proof how much better the work itself will look.

By using the numbers of the other fillings in the same way, with this one Frieze, you will obtain seven other Colour Schemes with this Frieze, and altogether eight Colour Schemes with the whole page of Friezes.

The tint book contains 64 Colours and 18 pages of Rich Reds. Nearly all these Colours contain three primaries and they are Decorative Colours of the highest value, and each of these may be tried in succession and endless variety thus be obtained. Where the weight of the filling is thought to be too heavy, but the colour right, it may be safely reduced with White Duresco.

To obtain full value from the one Design under view place white paper over the others and view the one alone.

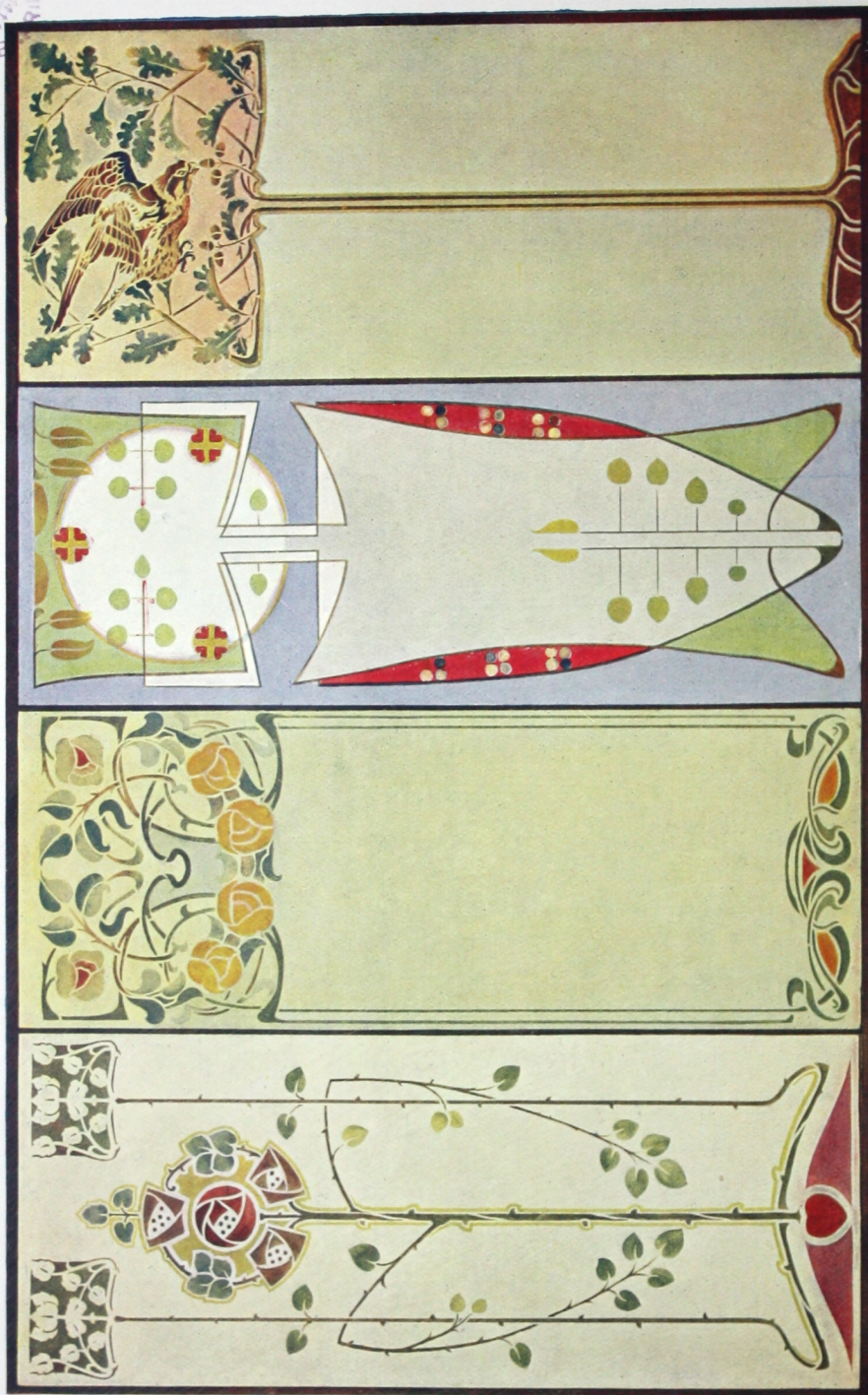
CLASSIFICATION OF STENCILS FOR ABOVE DESIGNS.

ST. ANNES	RURALIA	CARDITA	GLOBE FLOWER	HOYLAKE	TRIPOS	TRAFFORD	CHEETHAM
F	E	E	D	C	E	C	D
3	3	2	2	1	2	1	2

(For Prices of Stencils, see page 23).

Decorations Done with Duresco

WESTMINSTER LIBRARY



Rusticano

Thos. W. French

Crawford

Thos. W. French

Tito

Thos. W. French

Acornis

Thos. W. French



Page of Panel Decorations.

THE Decorations on the opposite page were all done with Duresco, and the Friezes with Duresco Stainers. Printing Inks utterly fail to give anything more than a faint approximation of the lovely work done with Duresco. To get a better idea how the work will look when finished use a Duresco tint book as instructed below. The page numbers quoted below after the names of the Colours in the Fillings are the pages in the Duresco tint books.

DESIGNS.	FRIEZES.	FILLINGS.	PAGE.
RUSTICANO	Cost of Stencils for Design not exceeding in size 96×40 , per set of three, 35/-. No. 63 Buff shaded.	No. 86, Cream. Stencilled with Duresco Stainers.	4
CRAWFORD	Cost of Stencils for Design not exceeding in size 96×40 per set of two, 29/-. Ground No. 81, Pale Blue. Centre No. 49 Pale Grey worked with Duresco Stainers.	No. 103, Spring Green.	28
TITO	Cost of Stencils for Design not exceeding in size 96×40 , per set of four, 31/-. No. 63 Buff Shaded.	Top No. 46, White.	1
ACORNIS	Cost of Stencils for Design not exceeding in size 96×40 , per set of three, 30/-. No. 63 Buff Shaded.	No. 103, Spring Green.	28

The above panels are intended for Entrance Halls or Vestibules, for Music Halls or similar purposes. When used for the latter purpose "RUSTICANO" could be used on either side and "ACORNIS" in the centre, or in conjunction with "GARLANDO," on page 40, worked in together. We can supply several other Designs, with Birds, for the same price for Stencils. "TITO" is a Nouveau Art Design intended for a Tea Room, Coffee Room, or any similar purpose where light colouring is required or the Nouveau Art asked for. Changes could be rung upon the colours and great variety obtained with this one design.

STENCILS QUOTED FOR ABOVE.

Decorations Done with Duresco





Duresco Decorations on Preceding Page.

THE Decorations on the opposite page were all done with Duresco, and the Friezes with Duresco Stainers. Printing Inks utterly fail to give anything more than a faint approximation of the lovely work done with Duresco. To get a better idea how the work will look when finished use a Duresco tint book as instructed below. The page numbers quoted below after the names of the Colours in the Fillings are the pages in the Duresco tint books.

DESIGNS.

FLORIBUD

FRANCO
WEIMAR
FORMOLA
DIXONA
GODETIA

IRIS

EVERTON

FRIEZES.

No. 109, Magenta (1 part)
No. 46, White (3 parts graduated)
No. 100, Mayonnaise
No. 46, White
No. 100, Mayonnaise
No. 46, White, shaded
No. 107, Italian Yellow (3 parts)
No. 46, White
No. 46, White

No. 81, Pale Blue (1 part)
No. 46, White (3 parts)

FILLINGS.

No. 106, Assyrian Green 40

No. 99, Lilac 50
No. 87, Olive Tint 31
No. 69, Azure 45
No. 65, Citron 9
No. 51, Oriental Red 23

No. 81, Pale Blue (1 part) 46
No. 46, White (3 parts)
No. 113, Blush Tint, shaded with 109 19

To obtain a better idea how the finished work will appear, refer to page 40 of the tint book, and there will be seen a page of paper painted with the real Duresco Colour "Assyrian Green." Insert this Colour under the "Floribud" Frieze, and you will obtain a most convincing proof how much better the finished work will look.

By using the numbers of the seven other Fillings in the same way, with this one Frieze, you will obtain seven other colour schemes with this Frieze, and altogether eight Colour Schemes with the whole page of Friezes.

The tint book contains 64 Colours and 18 pages of Rich Reds. Nearly all these Colours contain three primaries and they are Decorative Colours of the highest value, and each of these may be tried in succession and endless variety thus be obtained. Where the weight of the Filling is thought to be too heavy, but the colour right, it may be safely reduced with White Duresco.

To obtain full value from the one Design under view place white paper over the others and view the one alone.

CLASSIFICATION OF STENCILS FOR ABOVE DESIGNS.

Class Number of Stencils	FLORIBUD.							
	D	E	D	E	D	C	E	D
	1	2	1	2	1	1	2	1

(For prices of Stencils, see page 23).

Decorations Done with Duresco





Duresco Decorations on Preceding Page.

THE Decorations on the opposite page were all done with Duresco, and the Friezes with Duresco Stainers. Printing Inks utterly fail to give anything more than a faint approximation of the lovely work done with Duresco. To get a better idea how the work will look when finished use a Duresco tint book as instructed below. The page numbers quoted below after the names of the Colours in the Fillings are the pages in the Duresco tint books.

DESIGNS.

FLORETTA
DANDELION
FRANCOLA

AMPELOPSIS

SILENT FISHERS
ANEMONE

ARCADO

THE GRATIO

FRIEZES.

No. 95, Dutch Grey
No. 101, Cowslip Tint
No. 100, Mayonnaise reduced with White
Duresco

No. 98, Pale Rose (one part)
No. 46, White (two parts)
No. 46, White, shaded with Red and Azure
No. 46, White (three parts)
No. 49, Pale Grey (one part)
No. 49, Pale Grey (one part)
No. 46, White (two parts)
No. 102, Pale Lemon (one part)
No. 100, Mayonnaise (two parts)

FILLINGS.

No. 104, Apple Green
No. 63, Buff
No. 66, Pale Sage Green

No. 114, Dark Imperial Red

No. 99, Lilac
No. 49, Pale Grey

No. 84, Deep Green

No. 84, Deep Green

PAGE.

29
10
30

25

50
27

33

17

33

To obtain a better idea how the finished work will appear, refer to page 29 of the tint book, and there will be seen a page of paper painted with the real Duresco Colour "Apple Green." Insert this Colour under the "Floretta" Frieze, and you will obtain a most convincing proof how much better the finished work will look.

By using the numbers of the seven other fillings in the same way, with this one Frieze, you will obtain three other Colour Schemes with this Frieze, and altogether eight Colour Schemes with the whole page of Friezes.

The tint book contains 64 Colours and 18 pages of Rich Reds. Nearly all these Colours contain three primaries and they are Decorative Colours of the highest value, and each of these may be tried in succession and endless variety thus be obtained. Where the weight of the filling is thought to be too heavy, but the colour right, it may be safely reduced with White Duresco.

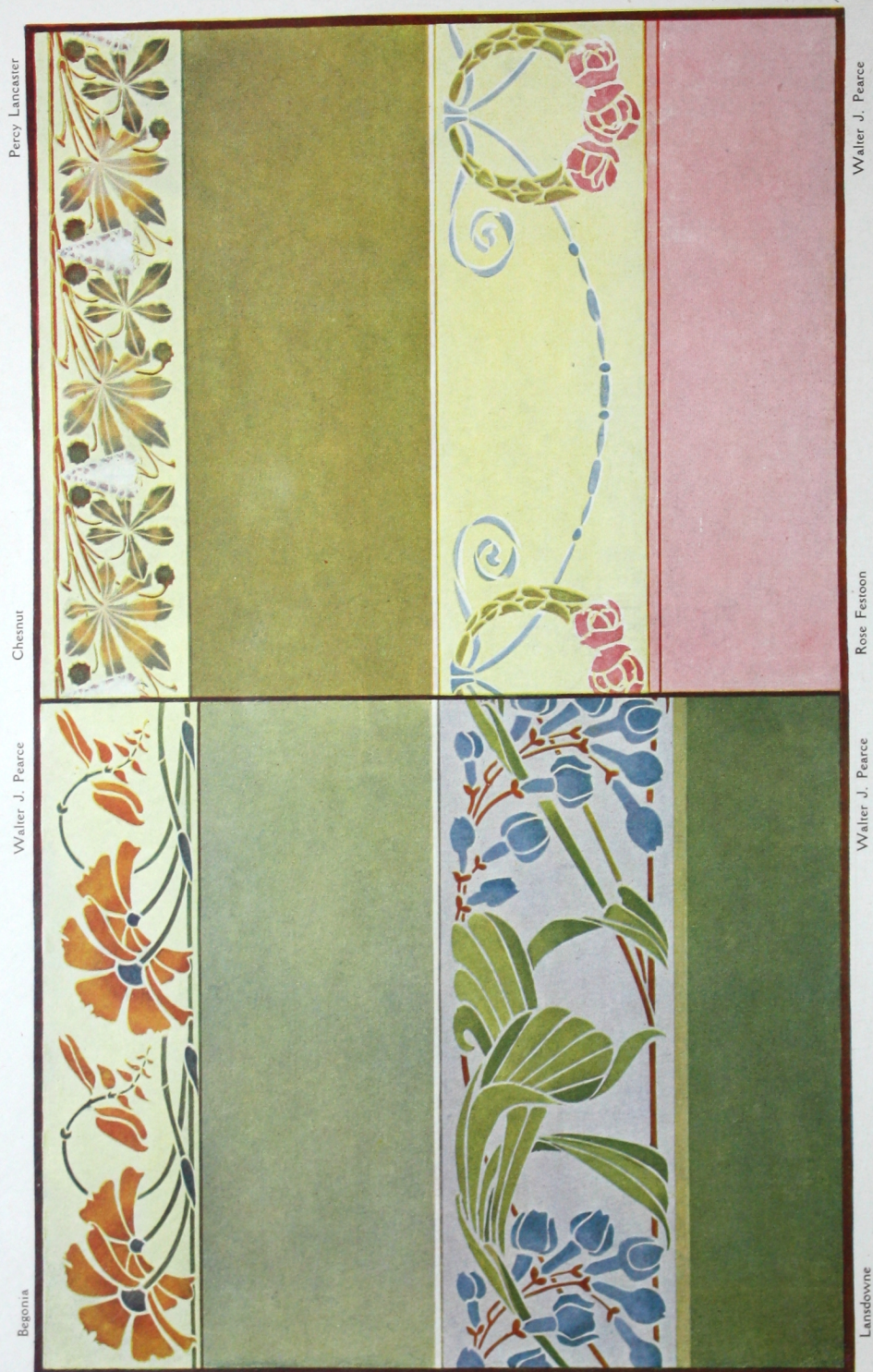
To obtain full value from the one Design under view place white paper over the others and view this alone.

CLASSIFICATION OF STENCILS FOR ABOVE DESIGNS.

	FLORETTA	DANDELION	FRANCOLA	AMPELOPSIS	SILENT FISHERS	ANEMONE	ARCADO	GRATIO
Class	D	E	E	E	F	E	D	E
Number of Stencils	1	1	2	1	2	2	2	2

(For Prices of Stencils, see page 23).

Decorations Done with Duresco





Duresco Decorations on Preceding Page.

THE Decorations on the opposite page were all done with Duresco, and the Friezes with Duresco Stainers. Printing Inks utterly fail to give anything more than a faint approximation of the lovely work done with Duresco. To get a better idea how the work will look when finished use a Duresco tint book as instructed below. The page numbers quoted below after the names of the Colours in the Fillings are the pages in the Duresco tint books.

DESIGNS.	FRIEZES.	FILLINGS.	PAGE.
BEGONIA	No. 101, Cowslip Tint	No. 66, Pale Sage Green	30
LANDSDOWNE	No. 46, White (half)	No. 112, Italian Green	36
	No. 81, Pale Blue (half)		
CHESNUT	No. 101, Cowslip Tint	No. 85, Deep Green	33
ROSE FESTOON	No. 101, Cowslip Tint (quarter)	No. 110, Carmine Tint (one part)	22
	No. 64, Primrose (three-quarter)	No. 46, White (three parts)	

To obtain a better idea how the finished work will appear, refer to page 30 of the tint book, and there will be seen a page of paper painted with the real Duresco Colour "Pale Sage Green." Insert this Colour under the "Begonia" Frieze, and you will obtain a most convincing proof how much better the work itself will look.

By using the numbers of the three other fillings in the same way, with this one Frieze, you will obtain three other Colour Schemes with this Frieze, and altogether four Colour Schemes with the whole page of Friezes.

The tint book contains 64 Colours and 18 pages of Rich Reds. Nearly all these Colours contain three primaries and they are Decorative Colours of the highest value, and each of these may be tried in succession and endless variety thus be obtained. Where the weight of the filling is thought to be too heavy, but the Colour right, it may be safely reduced with White Duresco.

To obtain full value from the one Design under view place white paper over the others and view the one alone.

CLASSIFICATION OF STENCILS FOR ABOVE DESIGNS.			
BEGONIA.	LANDSDOWNE.	CHESNUT.	ROSE FESTOON.
D 1	F 2	E 2	D 1
Class			
Number of Stencils			

(For Prices of Stencils, see page 23).

Decorations Done with Duresco





Duresco Decorations on Preceding Page.

THE Decorations on the opposite page were all done with Duresco, and the Friezes with Duresco Stainers. Printing Inks utterly fail to give anything more than a faint approximation of the lovely work done with Duresco. To get a better idea how the work will look when finished use a Duresco tint book as instructed below. The page numbers quoted below after the names of the Colours in the Fillings are the pages in the Duresco tint books.

DESIGNS.		FILLINGS.	PAGE.
BUTTERCUP GOLDEN LILIES	No. 95, Dutch Grey	No. 102, Pale Lemon (three parts)	17
	No. 113, Blush Tint (half)	No. 65, Citron (three parts)	9
	No. 46, White (half)	No. 50, Light Pompeian Red	60
FLEDGLINGS	No. 102, Pale Lemon (half)	No. 98, Pale Rose	56
TANGERINE	No. 46, White (half)	No. 82, Terra-Cotta (to modify)	57
	No. Frieze.	No. 108, Italian Orange	11

NOTE.—This Design may be treated as a Frieze with a Filling of Green underneath 112 or 52.

To obtain a better idea how the finished work will appear, refer to page 17 of the tint book, and there will be seen a page of paper painted with the real Duresco Colour "Pale Lemon." Insert this Colour under the "Buttercup" Frieze, and you will obtain a most convincing proof how much better the finished work will look.

By using the numbers of the three other fillings in the same way, with this one Frieze, you will obtain three other Colour Schemes with this Frieze, and altogether four Colour Schemes with the whole page of Friezes.

The tint book contains 64 Colours and 18 pages of Rich Reds. Nearly all these colours contain three primaries and they are Decorative Colours of the highest value, and each of these may be tried in succession and endless variety thus be obtained. Where the weight of the filling is thought to be too heavy, but the Colour right, it may be safely reduced with White Duresco.

To obtain full value from one Design place white paper over the others and view this one alone.

CLASSIFICATION OF STENCILS FOR ABOVE DESIGNS.

Class Number of Stencils	BUTTERCUP.	GOLDEN LILIES.	FLEDGLINGS.	TANGERINE.
	G 2	E 2	F 2	E 1

(For Prices of Stencils, see page 23).

Decorations Done with Duresco

Nympha	Percy Lancaster	Naida	Percy Lancaster	Convolvulus	E. Knowles	The Cornbrook	W. G. Sutherland, Junr.



Duresco Decorations on Preceding Page.

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DESIGNS.

FRIEZES.		FILLINGS.		PAGE.
NYMPHA MANCUNIA NAIDA	No. 103, Spring Green	No. 58, Dark Blue		48
	No. 103, Spring Green	No. 84, Deep Green		33
	No. 109, Magenta, reduced with No. 46 White	No. 84, Deep Green		33
TORCH	No. 99, Lilac, reduced with White and shaded with No. 65	No. 68, Mauve (1 part)		20
	No. 66, Pale Sage Green	No. 46, White (2 parts)		41
CONVOLVULUS THE BIDSTON	No. 105, Quaker Grey (1 part)	No. 78, Grey Green		37
	No. 46, White (3 parts)	No. 105, Quaker Grey		37
CORNBROOK ROSA	No. 113, Blush Tint	No. 70, Golden Yellow		15
	No. 97, Indian Grey (2 parts)	No. 109, Magenta		21
	No. 46, White (2 parts)			

To obtain a better idea how the finished work will appear, refer to page 48 of the tint book, and there will be seen a page of paper painted with the real Duresco Colour "Dark Blue." Insert this Colour under the "Nympha" Frieze, and you will obtain a most convincing proof how much better the work itself will look.

By using the numbers of the seven other Fillings in the same way, with this one Frieze, you will obtain seven other Colour Schemes with this one Frieze, and altogether 8 Colour Schemes with the whole page of Friezes.

The tint book contains 64 colours and 18 pages of Rich Reds. Nearly all these colours contain three primaries and they are Decorative Colours of the highest value, and each of these may be tried in succession and endless variety thus be obtained. Where the weight of the filling is thought to be too heavy, but the colour right, it may be safely reduced with White Duresco.

To obtain full value from the one Design under view place white paper over the others and view this alone.

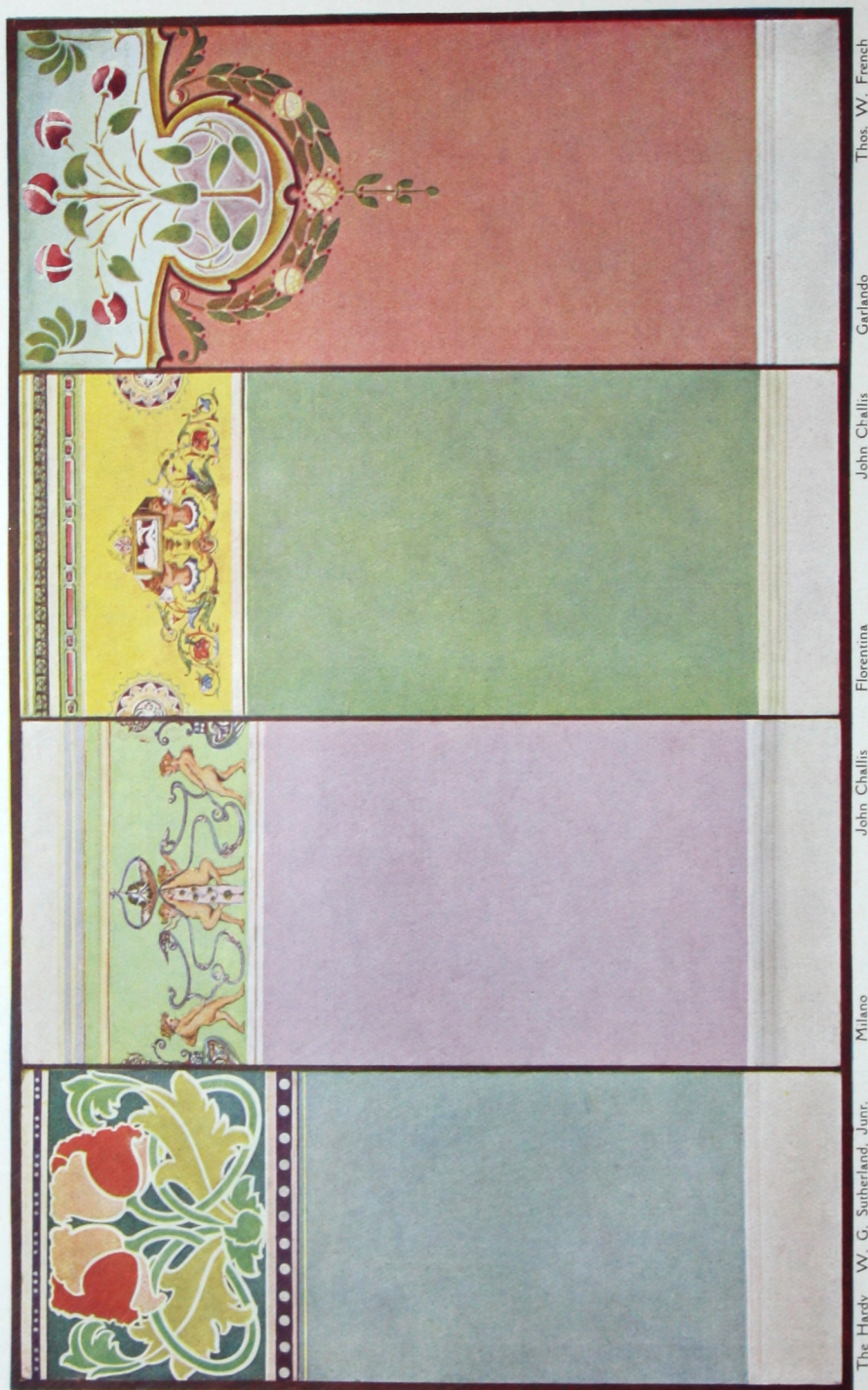
CLASSIFICATION OF STENCILS FOR ABOVE DESIGNS.

NYMPHA.		MANCUNIA.		NAIDA.		TORCH.		CONVOLVULUS.		THE BIDSTON.		CORNBROOK.		ROSA.	
Class	H	D	F	F	D	D	E	F	C	C	C	C	C	C	C
Number of Stencils	4	2	2	2	1	1	2	2	1	2	2	1	2	2	2

(For prices of Stencils, see page 23).

Decorations Done with Duresco

Prize Design at Leeds



The Hardy W. G. Sutherland, Junr.

Milano

John Challis

Florentina

John Challis

Garlando

Thos. W. French



Duresco Decorations on Preceding Page.

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DESIGNS.		FILLINGS.	PAGE.
THE HARDY	FRIEZES.		
	This worked over a White Ground with Duresco Stainers.	No. 71, Peacock Blue	44
MILANO			
	No. 66, Pale Sage Green	No. 109, Magenta (2 parts)	21
FLORENTINA GARLANDO		No. 46, White (1 part)	1
	No. 102, Pale Lemon and Ochre.	No. 66, Pale Sage Green	30
	No. 89B, Pale Green Blue, graduated.	No. 110, Carmine Tint (2 parts)	22
		No. 82, Terra Cotta (1 part)	57
The above makes the colour of filling correctly as designed by the Artist.			
The mixture below will make a correct copy of the design as printed.			
		No. 110, Carmine Tint (1 part)	22
		No. 97, Indian Grey (1 part)	58

To obtain a better idea how the finished work will appear, refer to page 44 of the tint book, and there will be seen a page of paper painted with the real Duresco Colour "Peacock Blue." Insert this Colour under "The Hardy" Frieze, and you will obtain a convincing proof how much better the work itself will look.

By using the numbers of the three other fillings in the same way, with this one Frieze, you will obtain three other Colour Schemes with this Frieze, and altogether four Colour Schemes with the whole page of Friezes.

The tint book contains 64 colours and 18 pages of Rich Reds. Nearly all these colours contain three primaries and they are Decorative Colours of the highest value, and each of these may be tried in succession and endless variety thus be obtained. Where the weight of the filling is thought to be too heavy, but the colour right, it may be safely reduced with White Duresco.

To obtain full value from the one Design under view place white paper over the others and view this one alone.

CLASSIFICATION OF STENCILS FOR ABOVE DESIGNS.

Class Number of Stencils	THE HARDY.	MILANO.	FLORENTINA	GARLANDO.
	F 3	H 4	I 4	G 2

(For prices of Stencils, see page 23).

Decorations Done with Duresco

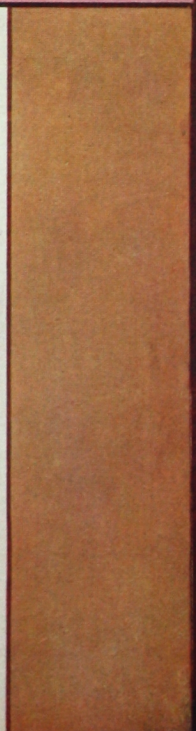
Yonori



Walter J. Pearce



Bird and Vine Frieze

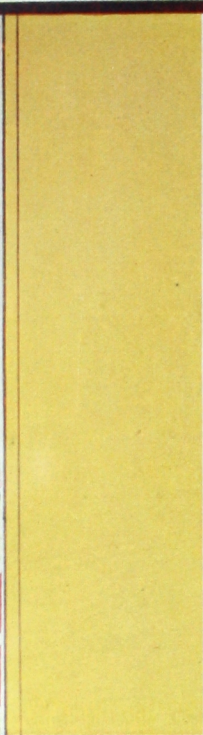


Walter J. Pearce

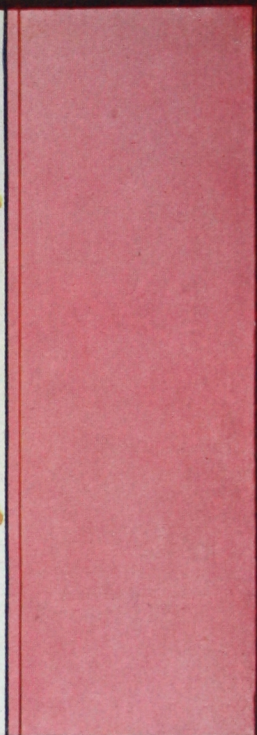
Tangleweed



Walter J. Pearce



Wreath o' Roses



Walter J. Pearce



Duresco Decorations on Preceding Page.

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DESIGNS.	FRIEZES.	FILLINGS.	PAGE.
YOSOTI	No. 86, Cream	No. 69, Azure	45
BIRD AND VINE	No. 86, Cream	No. 56, Dark Russet Brown	59
TANGLEWEED	No. 64, Primrose (one part)	No. 65, Citron (half)	9
	No. 46, White (three parts)	No. 102, Pale Lemon (half)	17
WREATH O' ROSES	No. 69, Azure (one part)	No. 110, Carmine Tint	22
	No. 46, White (three parts)		

To obtain a better idea how the finished work will appear, refer to page 45 of the tint book, and there will be seen a page painted with the real Duresco Colour "Azure." Insert this Colour under the "Yosoti" Frieze, and you will obtain a most convincing proof how much better the finished work will look.

By using the numbers of the three other fillings in the same way, with this one Frieze, you will obtain three other Colour Schemes with this Frieze, and altogether four Colour Schemes with the whole page of Friezes.

The tint book contains 64 Colours and 18 pages of Rich Reds. Nearly all these Colours contain three primaries and they are Decorative Colours of the highest value, and each of these may be tried in succession and endless variety thus be obtained. Where the weight of the filling is thought to be too heavy, but the Colour right, it may be safely reduced with White Duresco.

To obtain full value from the one Design under view place white paper over the others and view this one alone.

CLASSIFICATION OF STENCILS FOR ABOVE DESIGNS.				
YOSOTI.	BIRD AND VINE.	TANGLEWEED.	WREATH O' ROSES.	
Class	E	G	D	
Number of Stencils	2	2	1	

(For Prices of Stencils, see page 23).

Decorations Done with Duresco

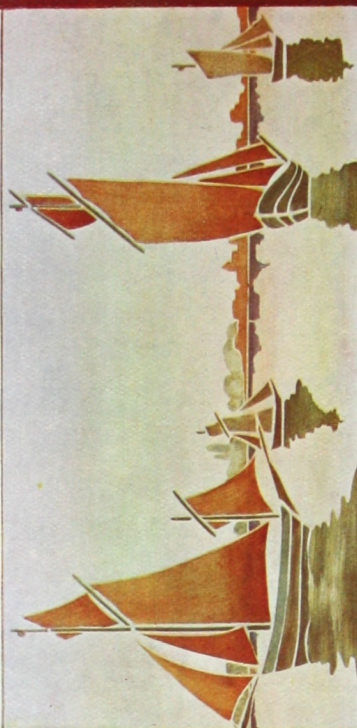
Swans

Percy Lancaster



Daffodils

Percy Lancaster

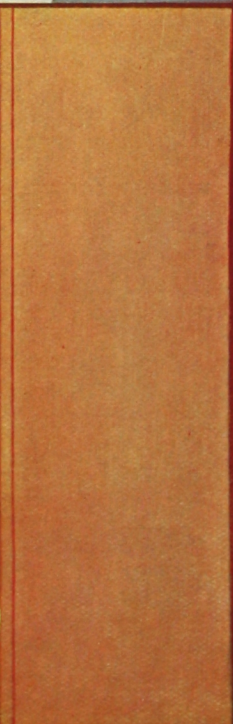


Poppy

Percy Lancaster

Larpool

Walter J. Pearce



Duresco Decorations on Preceding Page.



HE Decorations on the opposite page were all done with Duresco, and the Friezes with Duresco Stainers. Printing Inks utterly fail to give anything more than a faint approximation of the lovely work done with Duresco. To get a better idea how the work will look when finished use a Duresco tint book as instructed below. The page numbers quoted below after the names of the Colours in the Fillings are the pages in the Duresco tint books.

DESIGNS.	FRIEZES.	FILLINGS.	PAGE.
THE SWANS	Nos. 69 and 101, shaded with a little Red	No. 52, Dark Sage Green	34
THE POPPY	No. 49, Pale Grey and No. 46, White	No. 82, Terra-Cotta	57
DAFFODILS	No. 46, White Tinted with a spot of Blue	No. 107, Italian Yellow	7
LARPOOL	No. 69, with White and shaded with Yellow	No. 58, Dark Blue	48

To obtain a better idea how the finished work will appear, refer to page 34 of the tint book, and there will be seen a page of paper painted with the real Duresco Colour, "Dark Sage Green." Insert this Colour under the "Swans" Frieze, and you will obtain a most convincing proof how much better the finished work will look when done.

By using the numbers of the three other fillings in the same way, with this one Frieze, you will obtain three other Colour Schemes with this Frieze, and altogether four Colour Schemes with this page of Friezes.

The tint book contains 64 Colours and 18 pages of Rich Reds. Nearly all these Colours contain three primaries and they are Decorative colours of the highest value, and each of these may be tried in succession and endless variety thus be obtained. Where the weight of the filling is thought to be too heavy, but the colour right, it may be safely reduced with White Duresco.

To obtain full value from the one Design under view place white paper over the others and view this alone.

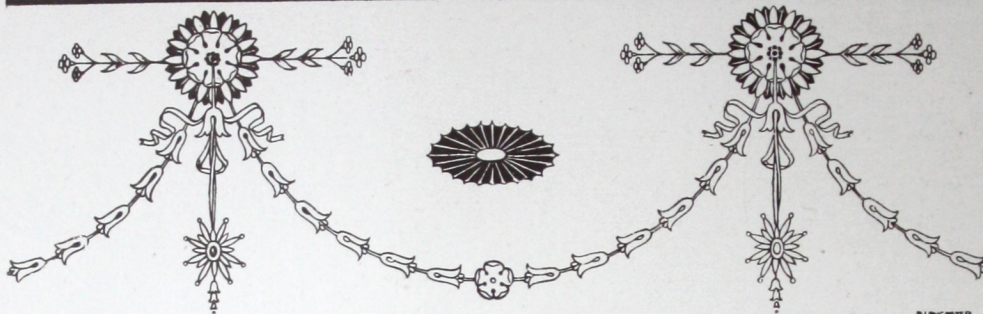
CLASSIFICATION OF STENCILS FOR ABOVE DESIGNS.

Class	THE SWANS.		THE POPPY.		DAFFODILS.		LARPOOL.	
	E	D	D	E	E	H	H	3
Number of Stencils	2	1	1	1	1	1	1	3

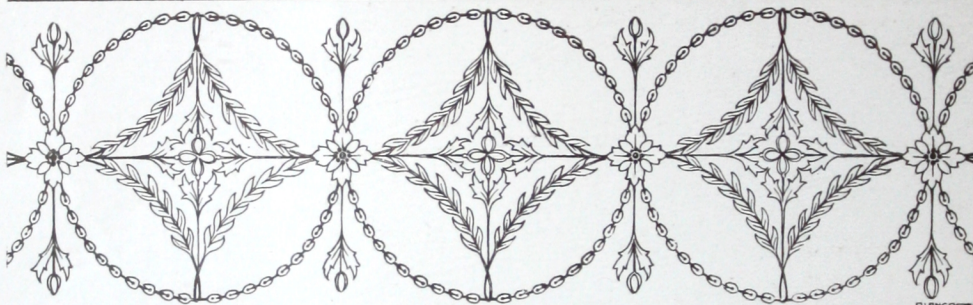
(For Prices of Stencils, see page 23).

"Adams" Designs Monochrome Decorations.

Any of the colourings suggested may be used for any of the designs. See page 23, "Adams" style

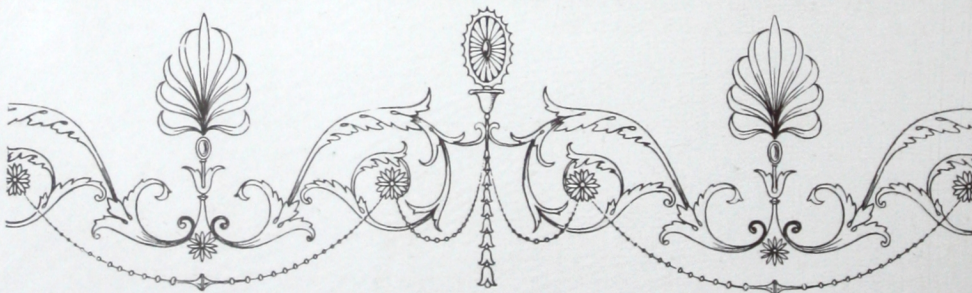


London "Adams" Stencil, class D. Double. Not less than 14 inches.
Four Schemes.—Pink. Green. Yellow. Blue. See page 23.
This design can be varied by using separate colour over first stencil.



Lichfield "Adams" Stencil, class D. Double. Not less than 14 inches.
Four Schemes.—Pink. Green. Yellow. Blue. See page 23.

A nice variation of this design can be got using one stencil only. Using the middle colour for the diamond wreath or ly.
A little of the wall frilling could be used for centre ornament or a little dark colour of the hue.



Kensington "Adams" Stencil, class D. Double. Not less than 14 inches.
Four Schemes—Pink. Green. Yellow. Blue. See page 23.

In this design the first stencil forms a ground for the honeysuckle, the medallion, and the stars.



Any one of these lines can be used to go underneath either design above in place of a plain line. State which is chosen when ordering the stencils. For price of stencils, see page 23. A copy of any design can be sent in "Duresco" of any of the four schemes, at a very moderate charge, with the stencils when Duresco is ordered.

Modern Ornament.

For Prices of Stencils, see page 23.



Original Designs in Modern Ornament for Borders, Crestings of Dadoes and similar purposes.



"Ince," class A.



"Bolland," class B.



"Altcar," class A.



"Burnup," class B.



"Cording," class C.



"Byton," class B.



"Feudal," class C.



"Oatwick," class C.



"Turner," class B.



"Wheatley," class B.



"Desmond," class C.



"Hudson," class C.

For Prices for Stencils of the above, see page 23.

Public Buildings



ANY thousands of public buildings in Great Britain have been painted with Duresco Water Paint, as it has been found the most suitable and reliable material for this purpose. The buildings include all classes, from such as those illustrated on the opposite page, down to modest Local Board Offices and similar institutions. For this class of buildings and also for workhouses, asylums and hospitals, Duresco is absolutely without a rival, as it stands on quite a different plane from any substitute that has tried to copy its many excellent qualities. For all places of amusement, for schools and similar educational establishments, it is quite unique. The Glasgow Corporation, after a recent fire in a lodging house, made a test under the directions of the City Fire Master, and selected

Duresco as the material for model lodging houses in Glasgow, as they found it perfectly fireproof. Railway Companies find it satisfactory for their multifarious purposes, being a great time economiser, and therefore immensely advantageous to them. For all the buildings mentioned on the last page of the cover of this book, Duresco is the most suitable material. Where Oil Paint is preferred for inside buildings, Charlton White Oil Paint has immense claims and sufficient reputation to secure the confidence of every competent and discriminating judge. It never changes colour, it is non-poisonous, it has a better body than White Lead, goes further, and is without a single drawback of any kind for this purpose, see page 57.

Public Buildings Decorated with Duresco.



Contractors:
Messrs. BROWN & SON,
Salford.

NEW DOCK OFFICES, LIVERPOOL.

Decoration inside the Dome was done by
Mr. LOUIS DONDY, Liverpool.

Architects:
Messrs. BRIGGS & WOLSTENHOLME,
Liverpool and Blackburn.



Contractors:
Messrs. FOSTER & DICKSON,
Rugby.

WAR OFFICES, LONDON.

Architect:
Mr. WILLIAM YOUNG



For Waterproofing Porous Stone, Brick, Cement, or Slate, and Preserving Stone Work.

Petrifying Liquid is also used as thinners for Body Colour Duresco.



applied on porous brick, stone, tiles, slate, cement, fireclay or any other granular surface without obscuring the grain.

HOW TO USE PETRIFYING LIQUID.

It must not be used during severe frost, and should, if possible, be used during dry weather.

Before pouring from the bottle or drum, shake or stir up the liquid thoroughly until it has the appearance of milk when poured from the vessel, and apply it liberally (with a flat brush if a large surface has to be treated) until the whole is well covered; no alarm need be felt if the first coat appears to sink in and disappear. At the utmost three coats may be required, and very often two are enough; sometimes one suffices, but one can hardly be expected to be permanent.

When the walls have had sufficient the material ceases to sink in and runs down. No further treatment is necessary.

RESULT.

When dry, the only visible result to the eye on inspection, when the Liquid has been applied on part of a wall and not the whole, is, the part treated will be slightly darker, hardly noticeable unless pointed out.

FOR CURING DAMP INSIDE.

For curing damp it must first be applied outside and time given for the wall to dry out. Inside walls can be afterwards treated with Duresco, which is the best course, or papered or painted on the inside when dry.

Be careful to wash out all brushes with soap and water at once after using Duresco and Petrifying Liquid and clean up all spots and splashes.

Inside application will not be of the slightest use when wet penetrates from the outside. The outside walls must be cured first, and afterwards the walls allowed to dry, if they are to be painted inside with oil paint.

AS A PRESERVATIVE ON NEW STONE WORK.

To preserve stone and to prevent decay.

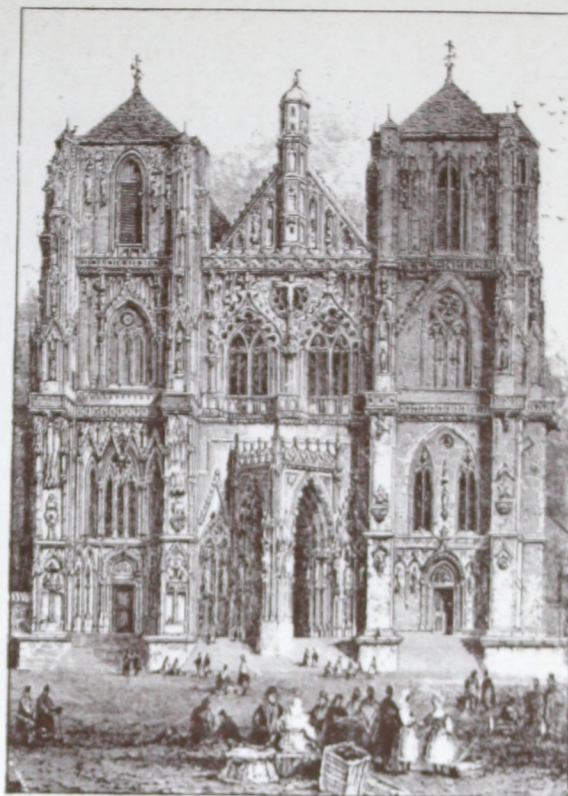
To prevent discolouration of New Stone Work, Mouldings, Projecting Cornices, and String Courses, and to restore when decayed.

LIQUID Duresco Work, when tinted only, has an appearance quite different from the painty look of a building that has been done with oil paint. It does not discolour in the same way, and has a grain like stone.

For buildings that have been previously Oil Painted, DURESCO Body Colour as a Paint is both cheaper and better, keeps a better colour and lasts longer, particularly in country places with a clear atmosphere.

MATCHING OLD STONE WORK.

Where additions have been made to old stone buildings, and it is desired to make the new stone like the old in appearance. This can be readily done by adding a small quantity of Duresco or stain to this Petrifying Liquid. It is convenient to treat a piece of the new stone until the right mixture be obtained, then proceed with the work, giving a couple of coats; this will act as a preservation to the stone treated and be most inexpensive. In matching be careful, and remember Duresco dries darker.



Restoring Decayed Stone Work, Monuments, etc.

BUILDINGS THAT ARE DISCOLOURED AND DECAYED WITH CRUMBLING BRICK WORK.



HE discoloured part must be washed down thoroughly. The cheapest method if you are near a Soap Works, is to beg or buy Soap Lees. If you are not, try some Alkaline mixture, such as Caustic Soda or Potash, of sufficient strength, and do the work thoroughly. To remove vegetable growth or moss, lichens, etc., water with one per cent. of strong carbolic acid, will be thoroughly effective in a few seconds, when the growth can be washed off with water.

The decayed work must be thoroughly brushed out, and, if necessary, the stone work be re-faced.

The best cement to replace decayed stone work is composed of Mastic and Body Colour Duresco. It will set harder than the stone. Before repairing, apply Boiled Oil to the surface to be repaired.

APPLYING THE DURESCO TO RESTORE COLOUR OR TO MATCH AND PRESERVE STONE WORK.

To imitate the colour of the stone, tint the Liquid with DURESCO, with the addition of about 10 per cent., or less, of the Body Colour, matching the stone as nearly as possible. The object is to use as little of the Body Colour as possible, only sufficient to restore the colour of stone and give it the appearance of New Stone Work. Keep the colour much lighter than you expect the surface to be when dry, as DURESCO sinks into the stonework and dries darker. Test a small patch, or piece of stone first to get the colour right, if you are doing a large surface, allowing two or three hours for work

to dry. In all cases String Courses and Cornices should have three coats, and in very porous stone work three coats will be necessary to form a surface cement and make a permanent cure. The after coats to be mixed same as the first. No water must be used on any account in this process.

PAINTING EXTERIORS WITH BODY COLOUR DURESCO THAT HAVE BEEN PREVIOUSLY OIL PAINTED.

Painted buildings may be much more cheaply treated with Duresco than Oil Paint. Four parts Body and one part Liquid by measure. Touch up when necessary and finish with Liquid only to extra bind the surface. We have found Brick Red a very effective colour for this purpose, and we have known one coat of this colour over oil paint to give excellent results on exterior work, worked round and full.

ON UNPAINTED BUILDINGS.

When it is proposed to treat the whole or part of a building in Body Colour Duresco previously unpainted, three coats will be necessary, the first coat thin, so that it may get firm hold of the subject treated, using plenty of Liquid in the last coat to extra bind the work.

For much exposed surfaces, and for cement, etc., Special Liquid is recommended. In such cases water must on no account be used.

RESTORING STONE MONUMENTS TO ORIGINAL COLOUR.

This can be done quite economically and most effectually, with a success equal to the most sanguine expectations, by using Petrifying Liquid with a necessary percentage of Duresco. The grain of the stone will not be lost. In some respects the work will be better than re-chiselling at a small proportion of the cost.

DIRECTIONS FOR USE

Directions for Use and Ordering.

DURESCO must in all cases be obtained from **DODD & OULTON, 8, STANLEY STREET, LIVERPOOL**, the Sole Agents to the Silicate Paint Co., Ltd., for their district, for which see Publishers' title page.

When it is for New Plaster, this must be mentioned in the order. The quantities required will be not less than following table.

Duresco Covering-Power Table.

The following table will be found useful when ordering Duresco. Plaster with great porosity would require more than the figures given. Brickwork and rough-cast work may require double the quantity for first coat.

BODY COLOUR	112 lbs.	56 lbs.	28 lbs.
One Coat ...	700 yds.	350 yds.	175 yds.
Two Coats ...	350 yds.	175 yds.	87 yds.
Three Coats ...	230 yds.	115 yds.	58 yds.

The above table shows Body Colour only, and to this must be added 18 lbs., or two gallons, of liquid to each 1 cwt. of Body Colour. The weight of Body Colour is twice that of liquid of equal bulk or measure.

No admixture of Whiting, Lime, Plaster, Size, or any other ingredient must on any account be made to Duresco, or the results will be disastrous.

The Covering-Power of Liquid.

One cwt. will cover from 500 to 600 square yards.

Preparation, Repairs, etc.

These, where required, must be carefully attended to, and all defects made good and touched up, as directed in "Preparation of Work," pages 54 and 55.

Application of Duresco.

FIRST COAT.—Apply the first coat of Duresco as specified (except in cases mentioned below) mixed in Petrifying Liquid in the proportion of one part by measure of liquid to three of Body Colour. If the material is mixed by weight there must be one part of liquid to six parts of Body Colour. If the colours specified are nearly all Stainers, such as Nos. 114, or 115, or 112, or deep colours, then use White for the first coat instead of the colour specified.

Touch up all repairs or places that are sunk in, if any, with the colours already used, until the places are solid, or the finish will not be solid. Leave as long time between coats as possible.

FINISHING COATS.—Mix one part of liquid by measure with four parts of Body Colour by measure (or eight parts by weight) and apply as before, brushing the work well out. If three coats are used, the last coat will look better if stippled, and in that case this coat may be used thinner.

When 114 and 115 Rich Reds are to be used for a finishing coat, ask for the New Tint Book, and peruse pages 67 and 68, which can be done in three minutes, and follow the instructions there given, if you want a good and economical job, also mixing Duresco underneath.

Be careful to wash out all brushes with soap and water at once after using Duresco and Petrifying Liquid, and clean up all spots and splashes before they are dry.

Additional Information.

The directions given are all the painter will find necessary, as Duresco is really a simple material to use if mixed and applied as directed. The additions that follow are information on special subjects that by perusal may save correspondence.

Mixing Duresco. Altering Colours.

The proportion of liquid required to thin the Body Colour to working consistency varies with the colours and the time of the year; some colours take more liquid than others. Duresco works better in the summer time and brushes out better, but it does not require so much thinning. Using the material as full and round as possible is the truest economy. Sometimes two gallons to the cwt. (the proportion given above) is too much liquid, particularly in the summer time. Duresco is better worked as thick as it will possibly go on and brush out without working ropy or streaky. The colours may be blended by mixing one colour with another quite safely, or they may be reduced with White to any extent with perfect safety and some most lovely colours can be got in this way. When colours are dark or rich they are nearly all stainers, and in such cases it is better to get the result with one coat of the right material specified at the last, using the ground colours either mixed with White or of a much lighter shade. In cases of the Rich Reds Nos. 114 and 115 the work may be commenced with White, or White tinted with the Red. No. 114 is a bad drier, and this colour must be allowed a sufficient time to dry out thoroughly. If the painter applies one coat over another too soon it will work up. It is better when using either No. 114 or 115 to add 1 lb. of White Duresco to 6 lbs. of Red; this will not injure the colour, but will make it work better and dry better. *Do not exceed* this quantity,

Directions for Use

Continued.

or the No. 114 will become slightly purple in tone, and the No. 115 will become slightly orange in tone. Do not attempt to wash either of these colours for a considerable time after the work is finished. Do not add White to any other finishing colour for last coat except to Nos. 114 and 115.

Cissing.

If Duresco cisses when it is going over oil paint, use it full and round, and make it as hot as it can be conveniently spread.

Touching Up.

This is a bugbear and a great bogey to some painters, who make such a ridiculous fuss about it that is absolutely childish; the room must be very bad if it takes more than a quarter of an hour to touch up. From five to ten minutes will be the average time for touching up. In any case this must be resolutely tackled if a good job is aimed at, and the touching up must be repeated if the places sink in again. The importance of doing this cannot be too carefully urged. Many painters when they find a wall is very porous in parts, and the colours sunk in in many places, feel tempted to give the wall another coat instead of touching up; this is a fatal mistake, and the most ill-advised course to follow, as the touching up is very much more important and more valuable, and an extra coat will only leave matters as they were. Porosity is the cause of this trouble and the sunken places on the wall want curing.

Plaster—New and Old.

When plaster is both new and old on the same wall in the same room, sometimes there is great diversity in the colour of the surface to be treated. Some of the walls may have been oil painted with very dark oil paint, and the rest may be new plaster. As a rule it is best to bring both surfaces to one colour by painting over the smaller surface. It is well to bear in mind that oil paint will want less bringing up, will have less porosity and will bear out better. We would prefer in the case we have stated, to give the whole room a coat of White, and bring on the new plaster with the next coat to the same colour as the old wall after the White has been applied and then finish off both alike. If a level job is required the walls must be even before the finishing coat is applied.

Bleaching.

With the new Duresco Stainers this is seldom heard of. We have not heard of a case for a long time, but if the trouble is met with, we recommend copperas water, 1 lb. of Green Copperas (common sulphate of iron, which should not cost more than 2d per lb.), should be mixed with a gallon of boiling water. Pour off the clear liquid when cold, and apply this freely over all the parts that are bleached and when dry proceed with the Duresco in the usual way.

Ceilings.

Duresco is an admirable thing for ceilings whether sheeted or applied direct on the plaster; two coats make a very superior finish, better than flatting. Where old ceilings are very badly stained, a thin coat of Duresco will cure this if they are going to be whitened in the ordinary way and forms a very cheap preparation.

Efflorescence.

This is caused by some chemicals in the plaster, and is very often found after using patent plaster. If it is suspected that this is likely to occur, or if a remedy is required, we have found copperas water as described under the Heading of "Bleaching" uniformly successful. In one case we saw treated, the efflorescence was so bad that when dusting the walls the painter looked like a Miller; the application of copperas water was quite successful in this case, when treated with Duresco.

Fire-Proofing.

The Glasgow Corporation use Duresco for this purpose. After a great loss of life by fire in a lodging house, several tests were made with paint and other things on woodwork, Duresco was found far the best and quite satisfactory in every way, and its use is now compulsory in Glasgow. Use the material full and round, covering all the surface to be coated. Dark Colours are not advised for this purpose, but if required, use White underneath.

For Enamelling and Varnishing.

As a surface to enamel over, Duresco is an excellent ground if allowed to dry hard before the enamel is applied. It is safe, does not blister, and is easy to work upon, and the work bears well out upon it. For varnishing, do not prepare the work in any way, but let it dry out thoroughly. A coat of half varnish and half turps will make a good first coat, using the second coat of full bodied varnish to finish.

Blistering.

Duresco is a sure cure for any door or woodwork that has been blistered by the sun when oil painted. Get off all paint down to the woodwork and then apply Duresco direct, using no preparation of any kind, one or two coats. Oil paint will go on this perfectly and safely.

Washing.

It would be possible to spoil good Duresco work by carelessly using a scrubbing brush; therefore do not use it. When washing, use dry soap (common soap will do). Commence at the bottom and wash up. Do not let any part get dry before swilling down or washing off, and do not dry the work by rubbing, but by mopping or dabbing with a cloth. We have frequently seen sheeted walls washed that have been done with Duresco. Duresco can be washed repeatedly for several years, and it will look well to the last.

Curing Damp.

When damp is caused by porous materials, Duresco is a sure cure when used on the outside (see Petrifying Liquid, page 50). Duresco on the inside is applied in the ordinary way. Damp must be treated outside first, inside treatment is no use of itself.

Want of Ventilation.

This sometimes causes moisture to run down the walls. In such cases wash off the marks caused by this with some fairly warm water, going over the surface freely with a large brush. (See "Condensation Curing," page 55).

Preparation of work.

Plaster Work.



It is a point upon which painters differ whether repairs should be done before the first coat or after the first coat has been applied. Where three coats are specified the repairs may be advantageously done after a first coat of White Body Colour Duresco.

Repairs to Walls.

If patent plaster has been used it is best to do the repairs with the same material. If plaster walls are repaired with Keen's Cement or patent plaster, these patches, however small they may be, should be touched up with Charlton White Oil Paint or White Lead, or trouble will likely ensue. This trouble has been described by a practical painter as endless trouble. So it is well not to forget this. If ordinary plaster, then use Plaster of Paris (stucco) and White Body Colour Duresco mixed to a working consistency (no water being used); this will set hard at once, will have no porosity, and will bear out without shewing patch or crack. Plaster itself works too hot and would most likely look lighter than the other parts of the wall when finished. The painter who uses Plaster of Paris and Duresco for stopping will save himself a lot of trouble. All repairs must be touched up before the work is begun with Duresco full and round; except the patent plaster referred to before.

Discolouration of Plaster.

If only trowel stains, these may be neglected as they are unimportant. If they are free from oil paint these will do no harm, but an extra touch up of colour that is going to be used for first coat would be useful if the stains are very dark. A thin coat of Duresco is a splendid preparation for discoloured and stained ceilings that are going to be whitened, simple, expeditious and cheap.

Dirty Marks and Stains on Plaster.

When these marks are from stains like indelible pencils that will show through anything if not cured, get a stiff stumpy brush, and try to spread the stains with a little Petrifying Liquid and Duresco, working the brush hard, rubbing the stains until they are a good deal reduced, letting the surface dry when this has been done and then proceed with the work.

Distempered Walls.

The distemper must be washed off clean down to the plaster, and defects made good as before directed, but the walls must not be sized on any account before applying Duresco. If the walls are old and in a very rotten and bad condition, and they are extremely difficult to wash, a fair result may be obtained by painting over old distemper with Charlton White, or White Lead Oil Paint, to fasten it, mixed half oil and half turps with plenty of driers; this will form a very good ground to use Duresco on. If the work has a tendency to ciss use Duresco full and round as hot as possible.

Patent Distempered Walls.

These should be washed off or treated with oil paint as already described under the head of "Common Distemper," as many of these articles differ but little from common distemper.

Old Duresco Work.

If this work is in fair condition it will need no preparation except washing if dirty.

Old Wall Papers.

May be covered with Duresco at once and though the paper blister while wet it will come all right when dry; unless the paper be loose. Lapped joints, of course, will show the joinings, but "butt" joints will cover all right. If a thoroughly good job is required, where the joints are lapped, the paper must be removed from the walls, unless the walls are in a powdery and rotten condition. We have known one round coat of Duresco over a strong pattern paper look very well. Do not size the walls after the paper has been cleaned off, but wash off all paste that will come off readily, and then proceed with the Duresco in the usual way.

Rough Brick Work.

This, if very porous, may be prepared with a coat of Petrifying Liquid with 10 per cent. of Body Colour, to make the work bear out. It will cost much the same as an extra coat, and can be hardly called preparation. It is put here as a note of warning, as the rough surface of the brick will take twice as much Duresco as ordinary plaster would take. This is on account of the uneven surface.

Preparation of Work

Continued.

Wood Work.

When this is in the same condition as the plaster just described, it may be well rubbed down with pumice when the wet liquid and Duresco are on the wall, and this may be allowed to dry, and then painted upon, but it is better to burn off the old paint when this can be done.

For Fire-proofing Wood Work, etc.

Get down to the wood and make no other preparation. All old materials must be got off for this purpose.

Oil Paint Cracked on Surface.

This condition is often found on old walls when bad oil or too strong size has been used, and sometimes when Duresco has been applied over poor oil paint (as Duresco dries hard and sets quickly) the result has been the same as applying quick varnish over slow paint. In both these cases the best plan is to remove all the oil paint when in such condition, which may be an expensive job. If the plan suggested be not convenient, or too expensive, very strong soda or potash and water may be used to wash the walls down, and then they can be sheeted with a good quality of lining paper. A practical painter has suggested the following to us as a plan he has adopted:—Wash the work down with Petrifying Liquid and a little Body Duresco applied with a stiff brush, and then fill in the cracks with stiff Duresco with a broad scraper while the work is still moist. Proceed in the ordinary way when the Duresco is hard. Oil painted work, if hard and in good condition, is an excellent surface to work upon with Duresco. It bears out well and looks solid and even. If the oil paint is not hard the Duresco work may crack, as hard oil paint work would be sure to do if done on such a surface. The safe plan is to remove paint of this nature.

Oil-painted Wood Work.

For old oil-painted wood work as a preparation for painting instead of sizing the work, use Liquid, and pumice the work in the usual way. After the above is applied and the work dry, it can be rapidly followed on. The paint will lay on better and bear out better than any other preparation.

New Raised Materials.

If these are porous give them a coat of Petrifying Liquid as a preparation before proceeding with the first coat of Duresco. If this be well done and the porosity cured, one coat may bear out, but the work will certainly not require more than two coats if used fairly round and full.

Curing Condensing Moisture.

There is a special preparation for walls to prevent moisture condensing that will be very useful in many cases, and it is well to add; the same treatment will do excellently for giving a stone-like effect to wood work which can be done in a most economical and reliable manner. In the case of walls apply some "sticky smudge," or prepare Oil Paint with Japanners that will dry "tacky." On this, when in a sticky state, dust cork powder freely until it is covered all over. Let it set and paint over with Duresco in the usual way. In treating wood work it merely wants painting with Duresco, and then only the very finest cork dust must be used, applied by using a pair of bellows. The cork must be applied while the Duresco is moist, one man following the other. To finish, apply a coat of Duresco in the usual way. The result is very charming and novel. Condensed moisture on walls is caused by the wall being colder than the atmosphere. The cork (being a non-conductor) prevents this. Cork powder can be purchased in all degrees of fineness, from small lumps to fine dust.



Specify Duresco made by the Silicate Paint Co.

FOR . . .

Churches · Chapels · Banks · Post Offices · Asylums · Schools · Mansions · Dwelling Houses · Public Buildings (interiors and exteriors) · Theatres · Music Halls · Hotels, etc.
New Plaster · Old Plaster · Flatted Work · High Relief Decoration · Decorative Work
Discoloured Ceilings · Scenic Work · Wood Partitions · Shelving, etc.
Lining Papers · Old Duresco Work · Fibrous Plaster · Hardening Poor Plaster.
Use it for a ground for urgent lettering.
Graining and Marbling · Preparation for Paperhangings · Porous Plaster · Fire-proof Paint
Non-poisonous Paint · Ground for Gilding · Modelling · for Obscuring Glass, etc., etc.

Aids for Specifying.

Specifying Duresco.

Duresco Work for New Plaster.

HOW IT SHOULD BE ALWAYS SPECIFIED.

For other classes of work consult Directions for use and Preparation of Work on preceding pages.

PREPARATION, REPAIRS, etc.

Before the Painting be commenced, the walls must be prepared and all the defects must be made good and damaged parts repaired with Plaster of Paris mixed with No. 46 White Body Colour Duresco without the addition of water, and carefully trowelled off. All the repairs must be painted over with No. 46 White Body Colour Duresco, as stiff as it can be brushed out, using only Petrifying Liquid as thinners. If the job has been done with patent plaster the same must be used for patches. Where patent plaster has been used for patches touch up all the patches with Oil Paint—this is important.

(See also "Preparation of Work," page 54).

APPLICATION OF DURESCO.

The ground work having been repaired and touched up as instructed, all the walls of the various rooms hereafter enumerated must be painted with Duresco Water Paint, the last coat stippled when specified, with the various Colours specially prepared for New Plaster, manufactured solely by the Silicate Paint Company, and thinned with Petrifying Liquid only, until a solid job be obtained that is satisfactory to (here insert the name of the person who is going to pass the work).

Details can be added, as suggested below.

ENTRANCE HALL.—The ceilings to be treated as directed with No.... Duresco, etc., the walls to be finished with No.... Duresco, etc., the last coat to be stippled. (Adding other particulars such as stencilling if required).

STAIRCASE.—To be treated with No.... Duresco, etc.

DRAWING ROOM.—To be coated with No.... Duresco, etc.

Other Rooms follow in the same way.

REASONS WHY.

These need not be read if the above instructions are strictly followed.

PREPARATION.—First, Repairs. The method recommended is economical and absolutely reliable. Repairs done with plaster alone, leave the patches too long soft, and they are too long porous. Lime Putty remains too long wet. Keene's Cement may be used, but the treatment recommended is better.

PAINTING.—It is useless to specify the number of coats, as they can be applied as thin as water and they will be of no more use. It is far the safest and best plan to throw the responsibility of the result on the Painter.

IMPORTANT!

N.B.—THE SILICATE PAINT CO. guarantee that no walls under any circumstances require more than three coats of Duresco to do work of the very highest class, if applied thick enough, or mixed as directed, and they are at all times prepared to demonstrate it by doing a wall (or if the job be important enough, a small room) gratis to prove it. *Never Specify Duresco as a Washable Distemper, or confuse it with other so-called Water Paints, which too often are only mere Distempers temporarily washable.*

Duresco can be successfully washed after ten years' wear or more. See proof, pages 20 and 21.

WHAT DURESCO IS.

Duresco is a Silicate Water Paint, made from a carefully selected metallic base that is chiefly used as an oil paint, and that is the reason it appears dear when compared with distemper. Owing to its superior covering power and great body, it runs distemper very close in the cost of work done with it per coat. For many purposes it is superior to oil paint for durability.

WHAT DURESCO IS NOT.

White Duresco is not a distemper made from Whiting, and it does not contain any admixture of lime, whiting, gypsum, ground native barytes, or China clay; neither is it adulterated with an admixture of artificial barytes or the blanc fixe of the paper stainers; but in all cases it contains the chemical equivalents of Charlton White Oil Paint in their proper proportionate quantities. Tinted and coloured Duresco have, as a matter of course, the addition of stainers to the white, and these may have traces of some of the articles named.

HOW IT IS USED.

It is very like an oil paint, but it is thinned with Petrifying Liquid in place of oil and turps; it is also used thinned with water for last coats.

DURESCO is a Registered Article, made solely by the Silicate Paint Company, Ltd., who alone know how it is made, and it cannot be legally or illegally made by anyone else. We are the Sole Agents for our district.

WHO SUPPLY IT.

It is supplied by recognised Agents only, and not through dealers. For this course there are many reasons, which it would be tedious to explain, and probably not wise to do.

To get work done with it apply to your regular painter; we cannot quote prices for work, and do not cater for or do work of any kind.

FOR WOOD WORK. Rough or Smooth.

It is a good fire-proof paint, if left as it is put on. It can be varnished, gilt upon, or enamelled, and as a preparation for enamel-lette it is a most certain and economical ground, giving a finished result at a less cost than oil paint.

CHARLTON & WHITE OIL PAINT

Non-Poisonous Full-Bodied Oil Paint.

REMOVES ALL THE TERRORS OF THE COMPENSATION ACT.

☛ Been in use 25 Years, and Thousands of Tons Sold. ☛

SALE DOUBLING ITSELF ANNUALLY.

CHARLTON WHITE versus WHITE LEAD.

Equal weights of the two paints were mixed in the usual manner. Measured surfaces, each $46\frac{1}{4}$ square feet, were then coated by a practical painter, the amount used being very carefully noted. **The quantity of each required to cover this surface was 15 ozs. of White Lead Paint, against $11\frac{1}{2}$ ozs. of Charlton White Paint,** mixed as follows:—

GENUINE WHITE LEAD.							
	Cwts.	Qrs.	lbs.		£	s.	d.
Lead, White ...	0	1	4	at 22/-	0	6	$3\frac{1}{2}$
Oil, Linseed ...	0	0	$5\frac{3}{4}$	„ 32/-	0	1	$7\frac{3}{4}$
Dryers ...	0	0	2	„ 18/-	0	0	$3\frac{3}{4}$
Total	0	1	$11\frac{3}{4}$	„ 23/4	0	8	3

GENUINE CHARLTON WHITE.							
	Cwts.	Qrs.	lbs.		£	s.	d.
Charlton White ...	0	1	4	at 21/-	0	6	0
Linseed Oil ...	0	0	9	„ 32/-	0	2	$6\frac{3}{4}$
Dryers ...	0	0	2	„ 18/-	0	0	$3\frac{3}{4}$
Total	0	1	15	„ 23/3	0	8	$10\frac{1}{2}$

For better comparison multiply the results by 160.

WHITE LEAD, 15 ozs. by 160 makes 150 lbs. at 23/4	£1 11 3
CHARLTON WHITE, $11\frac{1}{2}$ ozs. by 160 makes 115 lbs. at 23/3	1 3 $10\frac{1}{2}$
Difference	£0 7 $4\frac{3}{4}$

Gain of 7/4 for every cwt. of Charlton White used, and in addition a better white, and if tinted more lasting results altogether for all inside work.

The observant reader will notice another thing: the mixture of Charlton White is $3\frac{1}{4}$ lbs. heavier than the White Lead Mixture, because it takes more oil. With the present price of oil this is an additional gain for Charlton White.

The most important additional gain is, White Lead is now 26/- for all well-known brands of Genuine Lead; and Charlton White is as quoted above. At the old prices the saving was 7/4 per cwt. of Charlton White used, or **$11\frac{1}{2}$ cwts. of Charlton White equalled to 15 cwts. of White Lead, a saving of 30 per cent.**

☛ **This saving is now vastly increased by alteration in prices.** ☛

Charlton White **will not turn yellow** when exposed to sulphurous gases.

Charlton White is recommended as the **best** paint for **inside** use. It can also be mixed with White Lead, if desired, for exterior purposes, but is a practically perfect paint for interior, plain or ornamental painting, **and as such it is guaranteed.** It is also the best preparation for Enamel Paint.

CHARLTON WHITE IS MANUFACTURED SOLELY BY

The Silicate Paint Co. (J. B. Orr & Co., Ltd.) Charlton, London.

BODY COLOUR DURESCO—Standard Colours, Stock Tints Nos. 46 to 99 inclusive (excluding No. 51 Tint), when made from ordinary Stainers ... **30/-**

New Tints 107 and 108 made from new Stainers **30/-**

BODY COLOUR DURESCO—Stock Tints marked with an asterisk when made from new Lime-Resisting Stainers, Nos. 52, 58, 65, 66, 67, 71, 77, 78, 84, 85, 87, 89, 95, also 100, 101, and 113 in the New Colours... **33/6**

The Stock Tints not marked with an asterisk on New Colour Chart, are now made quite safe without extra charge, except No. 83.

BODY COLOUR DURESCO—New Caustic Lime Colours, Nos. 103, 104, 105, 106, 109 made from new Stainers **35/-**

BODY COLOUR DURESCO—New Caustic Lime Colours Nos. 102, 110, 111, 112 ... **40/-**

BODY COLOUR DURESCO—No. 51 made from new Caustic Lime Stainers ... **56/-**

NOTE.—Body No. 51 made from the old Stainers was never satisfactory, and is now abolished.

BODY COLOUR DURESCO—Nos. 114 and 115, Lime-Resisting ... **112/-**

It is suggested that when the new Reds Nos. 51, 114 and 115 (which are necessarily a high price), are being used, that the ground may be laid in with one or two coats of a similar colour, but cheaper, say No. 50 or No. 80 Bright Red, and the expensive colour used for a finishing coat only. A better result will in all probability be obtained in this way. See special remarks and 18 colours in new tint book, just published.

CAUTION.—It is absolutely necessary that no other Stainers of any kind be introduced in the Lime-Resisting Colours on any account, or the results will be fatal. The Silicate Paint Company have absolutely refused to supply the new Stainers themselves, fearing the danger of their being modified with unsafe colours.

PETRIFYING LIQUID—For thinning Body Duresco, also for Petrifying and Waterproofing Stone, Bricks, Cement, etc. In drums, 28, 56, and 112 lbs. **30/-**
Or drums of 1 gallon, **2/6** per gallon.

SPECIAL PETRIFYING LIQUID—**3/-** per gallon, or **36/-**

Ordering Duresco

We always recommend customers to order one-fourth Liquid by weight to the quantity of Body Colour required. Consult the price table on adjoining page with regard to colours, carriage, and other matters.

DURESCO is supplied in Stock Tints, 64 in number, in stiff paste. Any special Tint, not less than one cwt., will be supplied direct from works, but not carriage paid. If time can be given for the Special Tint to come through our Warehouse, either at Liverpool or Manchester, carriage will be charged from Warehouse only, but if sent direct from Works

carriage will be charged from Works. In all cases Special Tints take from four days and upwards to get. Carriage paid only on orders of **2 cwt.** and upwards.

When ordering stock tints in quantity, and very close matching of colours in our Duresco Book is absolutely necessary, this must be stated when ordering. The Stock Colours are mixed generally by weight, which leads to considerable variation of colour. It would not pay to be always matching colours closely when mixing on commercial lines. The Company are, however, very obliging in extreme cases of this kind, which ought not to be unduly taxed. Small quantities can always have Stainers sent with them to make a special colour if customers will only state what they require.

If, in executing an order from stock, we accidentally send two different shades of same colour, mix them together before the work is begun.

Keeping Duresco

DURESCO is best kept in a cool place of even temperature, and under these conditions we have known White Duresco to be perfect after being kept three years, but we do not advise this course, except under very special conditions for keeping, and then only for White Body Colour. With care it rather improves under perfect conditions described above. If Duresco Tints have been over six months in stock, examine them carefully before use. Duresco when once opened is better used quickly, or levelled down and allowed to skin over. If the Liquid solidifies in Winter, warm it, and add a little water to it before use.

Duresco Stainers

These are specially prepared for use with White Duresco, but they will be found most economical for tinting ordinary distemper.

	Packed in 1, 2, 4, and 7 lbs. Self-Opening Tins.	In Iron Kegs, 14 lbs. and upwards.
	per lb. nett.	per cwt. nett.
English Umber	4½d.	28/-
Golden Ochre	5d.	30/-
Drop Black	7d.	45/-
Indian Red	6d.	40/-
Venetian Red	4½d.	28/-
Lime Blue	8d.	48/-
Lime Green	4½d.	28/-
Dutch Pink	8d.	56/-
		per lb. nett.
Lemon Stainers	1/-	9d.
Orange Stainers	1/-	9d.
Purple Tint	1/-	9d.

Imperial Red, dry, in powder, 7 lbs. and under, at 1/3; over 7 lbs. 1/- per lb.
Self-opening Tins free, not returnable. Iron Kegs extra, returnable.

Telephone 223 and 2070 Central.
Telegrams—"DODGE"
LONDON ROAD BRANCH
Telephone 1696 Royal.

DODD & OULTON
8 Stanley Street, LIVERPOOL

Sole Agents for The
Silicate Paint Co. Ltd.

Telephone 09150

Branch: 6 TODD STREET, CORPORATION STREET, MANCHESTER

Telegrams "DURESCO"

